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"VOODOO CHILD (SLIGHT RETURN)"

Opeth
"THE GRAND CONJURATION"

Lynyrd Skynyrd
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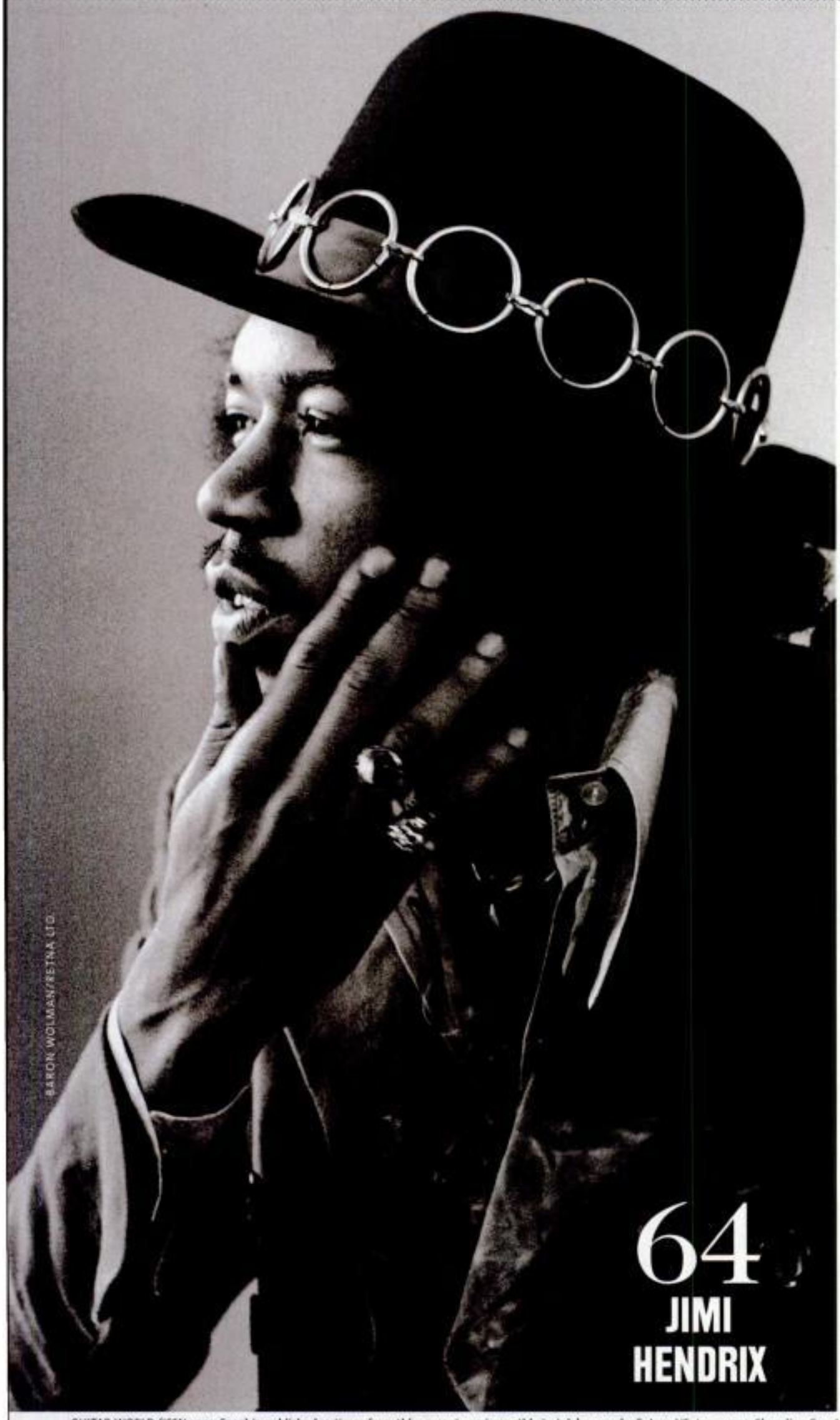
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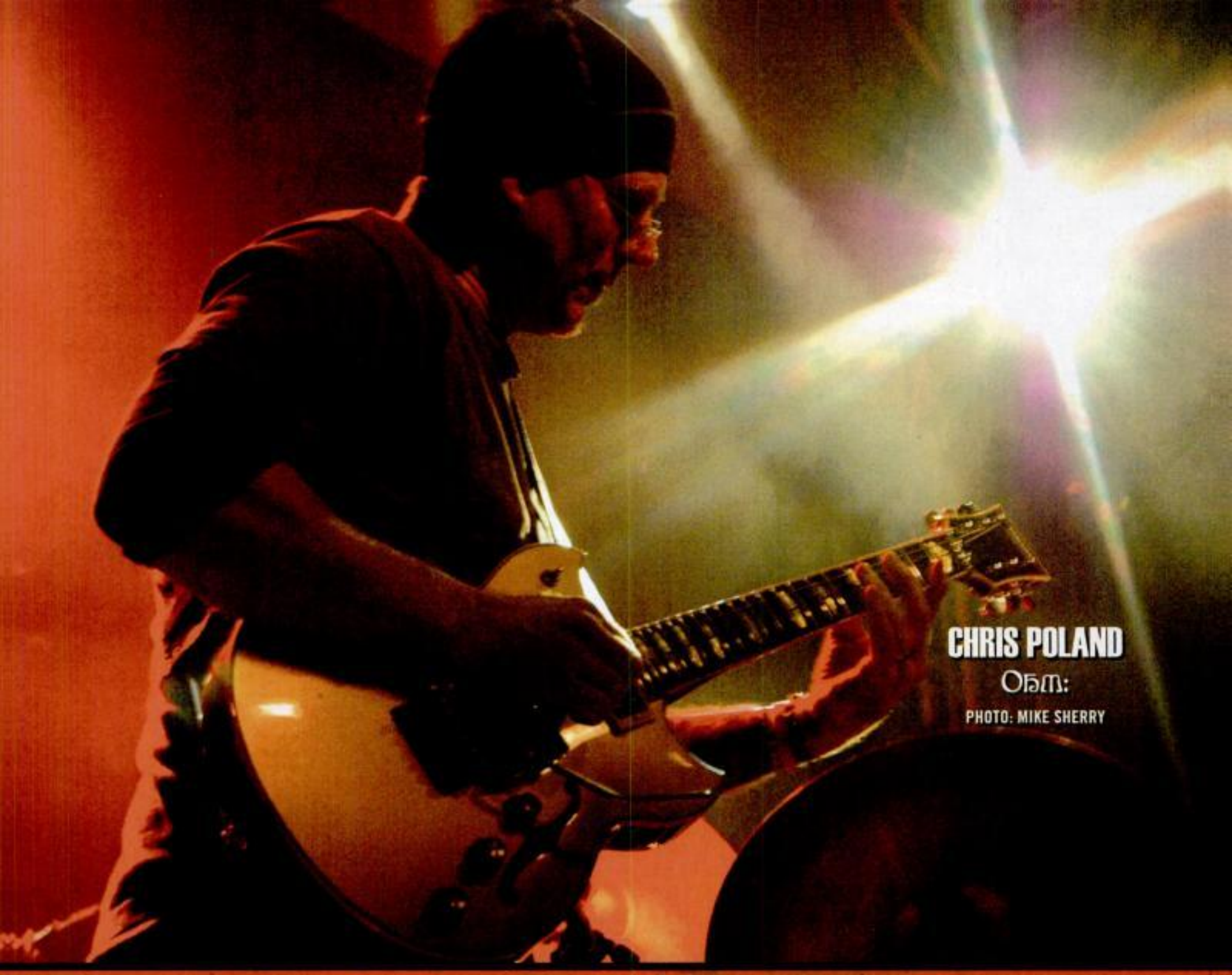
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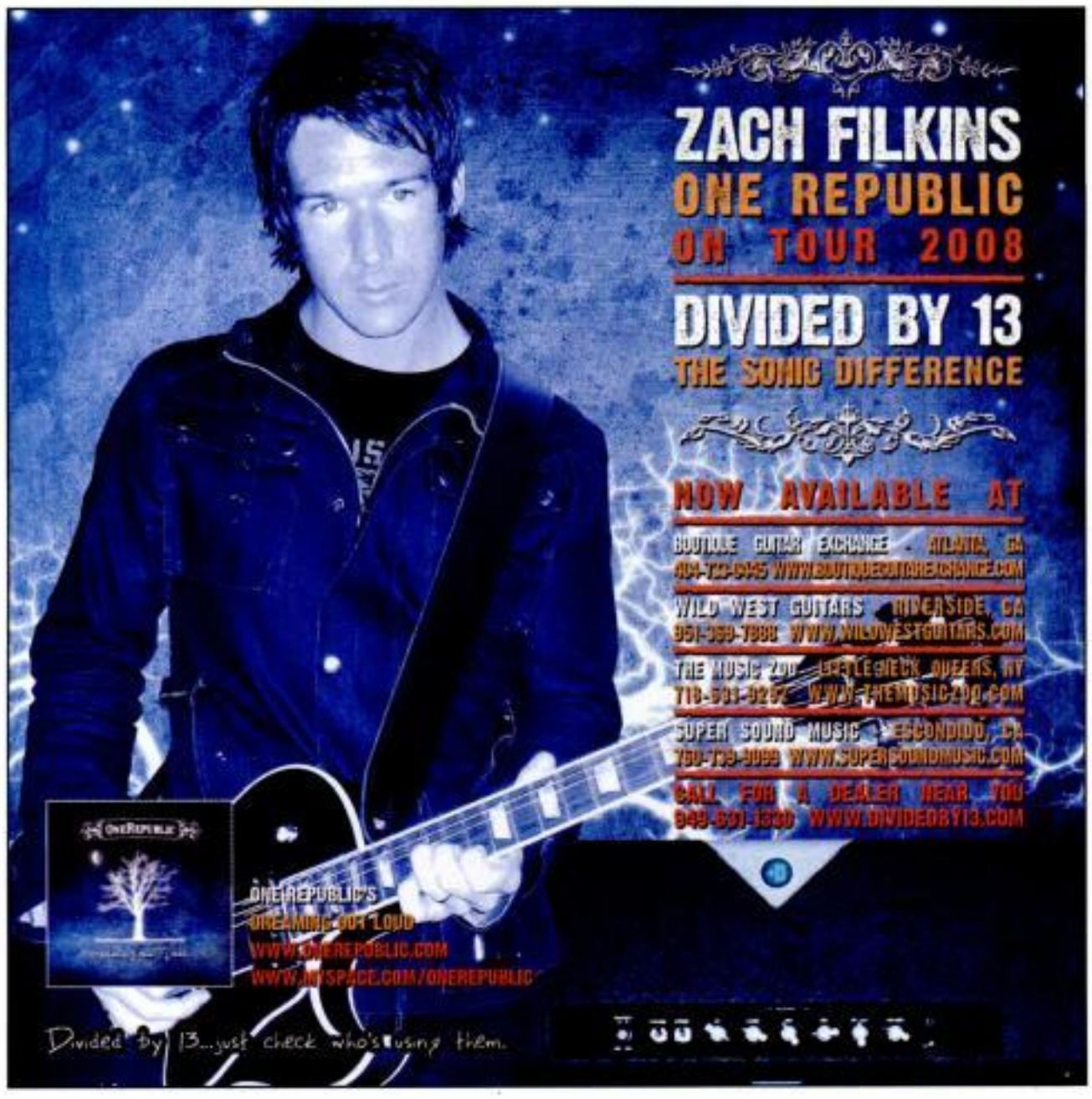
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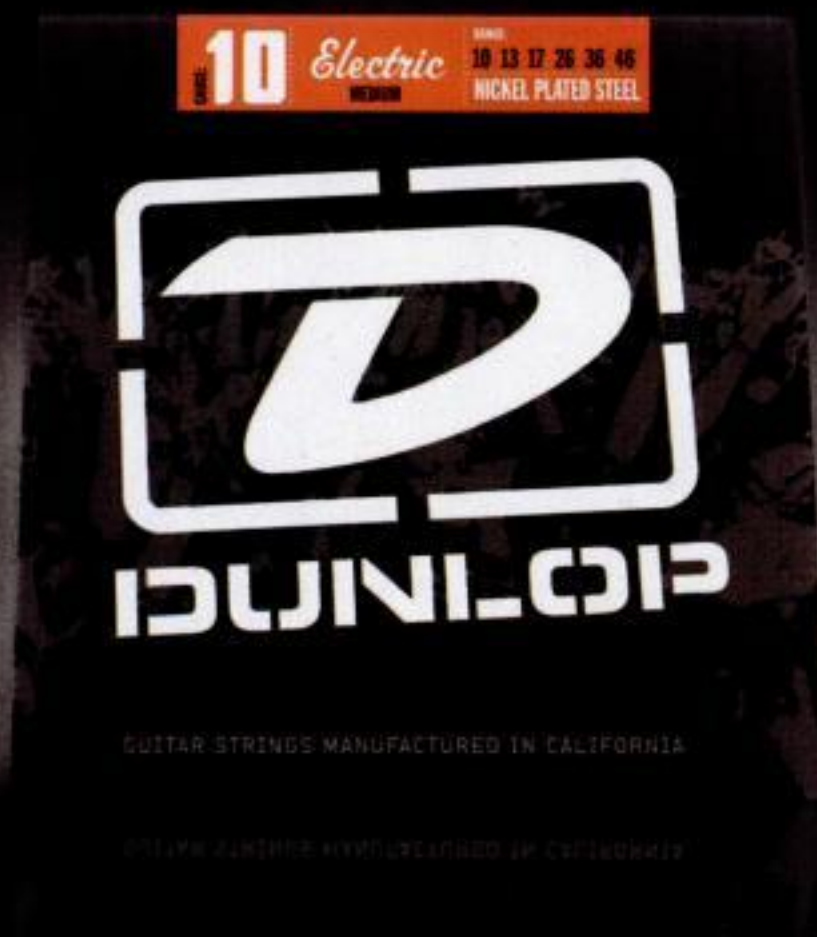
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SEPTEMBER 2008

THAT VOODOO THAT HE DID SO WELL

LIKE THE PYRAMIDS of Egypt, crystal skulls and Stonehenge, Jimi Hendrix will always remain a great cosmic mystery. In roughly three short years during the late Sixties, the Seattle musician reinvented and transformed the guitar in ways that are still hard to comprehend.

Of course, when it came to understanding his genius, Jimi wasn't of much help. Talking in psychedelic riddles, sly jokes and hipster jive, he rarely let journalists know what was really on his mind. As far as his guitar playing went, he seemed to make it up on the spot in endless live performances, all-night jam sessions and explosive recording dates.



JUSTIN BORUCKI (TOLINSKI)

And yet, it is the very mystery of Hendrix that is half the fun. Forty years after its release, Jimi's great studio masterpiece *Electric Ladyland* is still somewhat inscrutable. Filled with apocalyptic imagery, strange voodoo vibes and layers of dense, explosive music, the album is more of a sci-fi blues ritual than a rock and roll album.

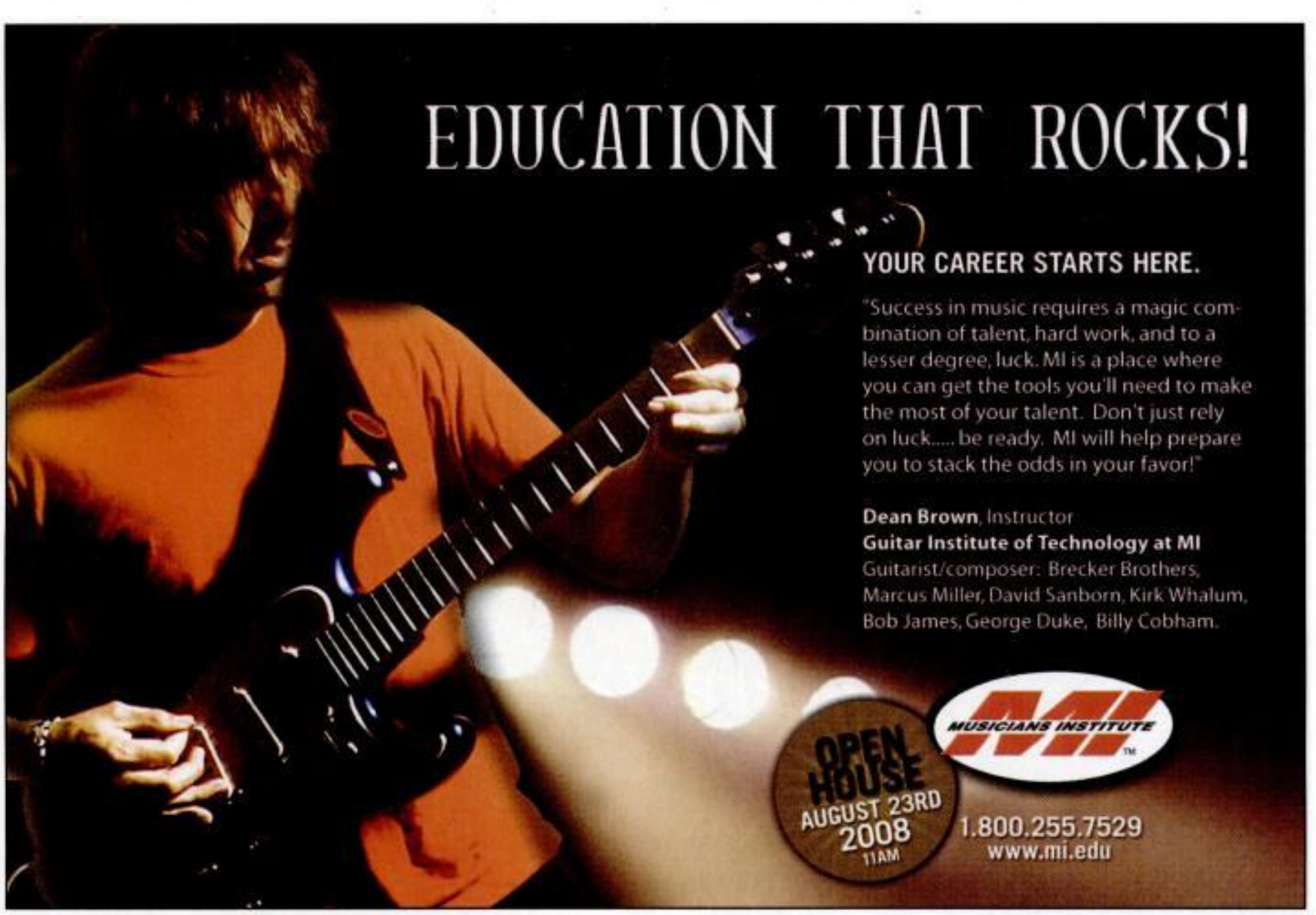
But we just wouldn't be *Guitar World* if we didn't take the challenge of unraveling this holy repository of guitar religiosity. In one of the most ambitious pieces of music journalism to grace our pages, Alan di Perna examines the culture, the philosophy and the technology of Jimi's visionary studio effort.

In addition to di Perna's meticulous archeology, noted Hendrix authority John McDermott shares with us a special sneak preview of his new book, *The Ultimate Hendrix*, due early next year. Living up to its name, the tome will chronicle all of Jimi's recording sessions and live performances from 1963 through his death in 1970.

Finally, Jann Uhelzski provides a great, casual chat with session musician Al Kooper, who knew Jimi personally and contributed keyboards to *Ladyland*'s classic "Long Hot Summer Night."

Have we actually solved the enigma that is Hendrix? Well, not exactly. But we believe the insights provided by our A-list writers will add greatly to your enjoyment of Jimi's landmark final studio album. So much so that the next time Jimi croons, "Have you ever been to Electric Ladyland?" you'll be able to answer, "Affirmative, baby!"

—BRAD TOLINSKI
Editor-in-Chief



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FULL 'STEEN AHEAD!

I couldn't believe it when I saw Yngwie Malmsteen back on the cover of *Guitar World* [*July 2008*]. To me, King Yngwie has always been one of the greatest players, and Chris Gill's piece on him truly captured why he continues to be a "rising force" in the world of guitar, today and in the future. Times and tastes may change, but a true artist stays true to his music and fans. Thank you, *Guitar World*! You're the best!

—Joe L. Ainya



TREY COOL

Thank you for including me in the "50 Fastest Guitarists of All Time" article in your July issue! I was pleasantly surprised when I saw it. We'll be performing this summer at some of the open-air festivals in Europe, and I'm currently working with Dean Guitars on some custom guitars. Thanks again!

—Trey Azagthoth, Morbid Angel

YOU MAIDEN MY DAY!

I'm a bass player with a subscription to your magazine, and the July issue's Iron Maiden "Powerslave" transcription made my day! That song is an amazing classic and the bass line is sick!

—Jamie Dwnhsr

What other guitar mag would transcribe Maiden's "Powerslave"! One of the greatest metal songs of all time finally reaches the pages of a guitar mag! This is why I never let my *Guitar World* subscription run out.

—Corie Connealy

For those looking for more Iron Maiden transcriptions, be sure to pick up our special Iron Maiden edition of Guitar Legends, *on newsstands now!*

SINS OF OMISSION

Guitar World *readers weigh in on who they think should have been included in the July issue's "50 Fastest Guitarists of All Time" feature:*

What were you smoking when you put the "50 Fastest" list together? How could you not include Kerry King?
—James Maron

Skwisgaar Skwigelf (Dethklok)
—Justin Dedeaux

George Lynch
—Joshua Hooten

"WHAT WERE YOU SMOKING WHEN YOU PUT THE '50 FASTEST' LIST TOGETHER?"

Michael Romeo (Symphony X), Chris Broderick (Megadeth)
—John Wilkins

Vernon Reid
—Patrick Harris

Joe Stump
—Scott H.

David T. Chastain
—Mike Schwab

Marc Rizzo
—Adam Possiel

Joe Pass
—HarpoSpeaks

David Shred Demon Shankle (Manowar, DSG)
—littlefreak05

Hughie Thomasson (the Outlaws)
—db

Kirk Hammett! I have three words for you: "Whiplash," "Battery" and "One."
—SoCalDiamond89

Danny Gatton
—Steven Len

Jeff Waters (Annihilator)
—Darren Baxter

Ritchie Blackmore
—Terry Martau

I really enjoyed the July issue but was wondering about one player on the 50 Fastest list. Who is Dannyjoe Carter?
—Vern

My name is Dannyjoe Carter, and I was listed as one of the "50 Fastest Guitarists" in the July issue of your awesome magazine. I was told this great news today, and I'm so excited to have even gotten on such a list, with all the amazing players on there. I'm not a signed player or on any label right now, just a working dad and husband, but I love to play! You can find out more about me at dannyjoecarter.com. I have a few videos and tunes there that will hopefully show a little of what I do and maybe make it a little easier to understand why I'm on the list.

—Dannyjoe Carter

TAKE COVER

I've been playing guitar for 15 years now, and in the last four years I've been studying Alexi Laiho's technique very closely, so I found it fitting to put myself on the cover with him. It turned out really good, wouldn't you say?

—Dave Dabila

We agree, Dave! *Be sure to check out our special GW Reader Covers gallery at guitarworld.com!*



RECENT READER TRANSCRIPTION REQUESTS

TRANSCRIBED! On page 118 of this issue

TED NUGENT "Stranglehold"
OPETH "The Grand Conjuration"
RODRIGO Y GABRIELA "Stairway to Heaven"
AFROMAN "Because I Got High"
STEELY DAN "Josie"

Go to the Transcription Requests section of the *Guitar World* Forums (guitarworld.com/forums) to request a song you'd like to see transcribed in *Guitar World*!

DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



LOUIE ANDRADE

AGE 17
HOMETOWN Morgan Hill, CA
GUITARS B.C. Rich Bronze Series Warlock, Dean Vendetta, Dean X Series V
SONGS I'VE BEEN PLAYING "Europa (Earths Cry, Heavens Smile)" by Santana, "Seek and Destroy" by Metallica, originals from my band Gospel of Fire
GEAR I MOST WANT A Dean Razorback and a Line 6 amp louder than 15 watts



PAUL KROCZYNSKI

AGE 40
HOMETOWN Solon, OH
GUITARS Gibson Les Paul Standard, Ace Frehley Custom, Doubleneck and SG, PRS CU 22 Artist and CU 24 Artist, Anderson Drop Top, Peavey Wolfgang, Fender '62 Reissue Strat and '52 Reissue Tele, Taylor 614CE, Custom Kramer EVH
SONGS I'VE BEEN PLAYING "Panama" by Van Halen, "Gimme Three Steps" by Lynyrd Skynyrd, "Run Like Hell" by Pink Floyd
GEAR I MOST WANT Are you kidding?



RICK ALLEN

AGE 37
HOMETOWN Moncton, New Brunswick
GUITARS Ibanez JEM, Ibanez RGA121, Jackson RR3
SONGS I'VE BEEN PLAYING "Shock Me" by Kiss, "While My Guitar Gently Weeps" by the Beatles, "Always on the Run" by Lenny Kravitz
GEAR I MOST WANT A custom Ibanez JEM made of zebrano wood, with a hardtail bridge

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!

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TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 32 GUITARWORLD.COM 34 DEAR GUITAR HERO 38 SETLIST 42 & MUCH MORE!!!

BLITZKRIEG

THE MIGHTY METALLICA GET READY TO LAUNCH AN ALL-OUT ATTACK ON THE WORLD.

[*By* **BRAD TOLINSKI** *Photo by* **ROSS HALFIN**]



The usual suspects

WITH AMBITIOUS NEW albums by Slipknot, Dragonforce and Judas Priest in the pipeline, 2008 is shaping up to be a banner year for metal.

But without a doubt, the most highly anticipated hard rock event of the season is the release of Metallica's next opus, which is due in mid September. Drummer Lars Ulrich says the sound of the as-yet-untitled work falls somewhere between the band's 1988 and 1990 releases, *...And Justice for All* and the "Black Album."

Guitar World recently heard a sneak preview of five songs from the album, and while we were sworn to secrecy on the specifics, we can confirm that Ulrich's description is on the mark. Featuring breakneck thrash tempos, and jammed wall-to-wall with killer Kirk Hammett solos, the Rick Rubin–produced record is the one that longtime fans have spent a decade clamoring for.

"I guess I would say that it's a look backward at the good stuff we've accomplished," says frontman James Hetfield. "Basically, we're bringing some of the band's history into 'the now.'"

But before Metallica unleashes the fury, they're teasing their fans with a few carefully orchestrated drum rolls. Last May, the band performed for a charity event at the intimate 2,200-seat Wiltern Theatre in Los Angeles. The band was in top fighting form as it rampaged through a greatest-hits set that raised money for the Silverlake Conservatory of Music, a nonprofit music school for low-income students that was co-founded by Red Hot Chili Peppers bassist Flea. More recently, Metallica created controversy by bringing their raucous metal to the Bonnaroo Music and Arts Festival, a four-day, multistage camping festival that normally caters to the more mellow jam band world.

The band has also launched an innovative web site, Mission Metallica (missionmetallica.com), which offers users a unique look into the making of its new album. The web site features tons of exclusive content, including fly-on-the-wall video footage, audio of riffs and excerpts of new songs.

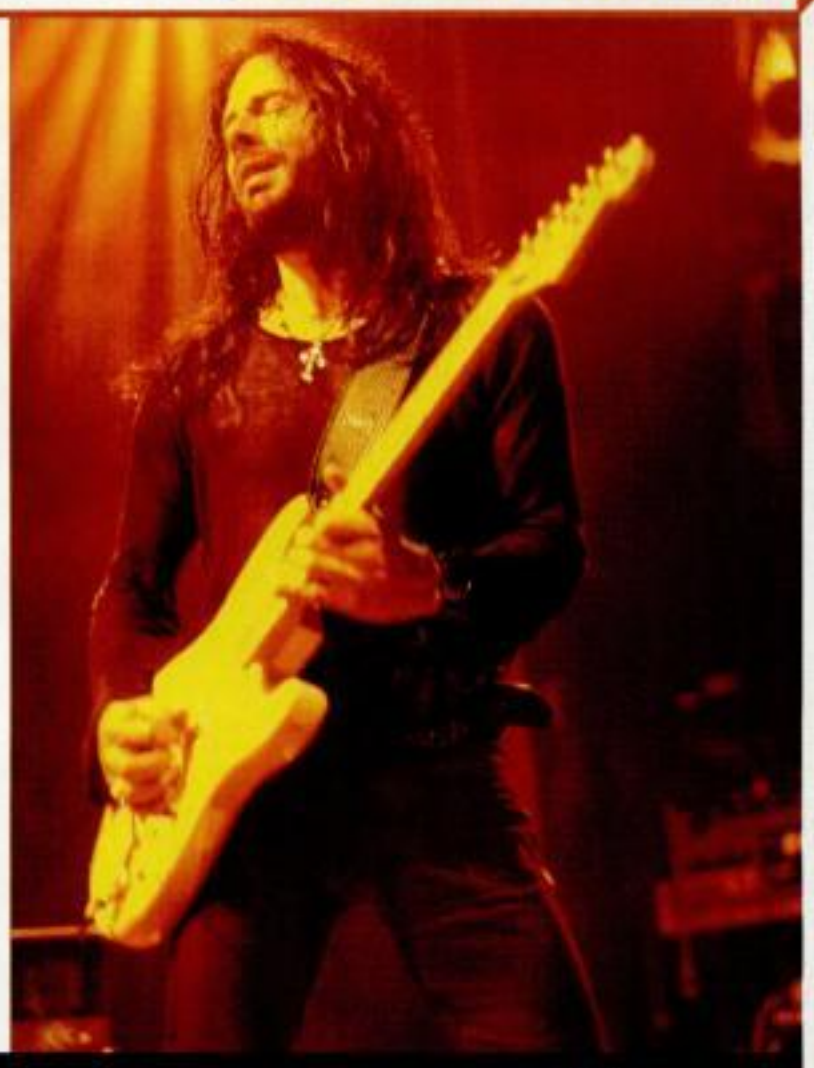
However, if you want the guitar lowdown on their new album, you'll have to stay tuned for the upcoming *Guitar World* cover story on James and Kirk, on newsstands this September. ❐

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RICHIE KOTZEN

FILET OF SOUL [By RICHARD BIENSTOCK Photos by NEIL ZLOZOWER]

Check out Richie's "LICK OF THE WEEK" videos at guitarworld.com! New episodes coming soon!



"I **RECORDED TWO** shows on my last South American tour," says Richie Kotzen, "one in Buenos Aires and a second in Sao Paulo." He laughs. "But I never got the tapes from the first gig, so when it came time to put together a live CD it was easy to decide which one to use." Hence the title of Kotzen's new release, *Live in Sao Paulo* (Headroom-Inc.), which captures the virtuoso guitarist and singer at a 2007 gig in the Brazilian state. Backed by drummer Dan Potruch and bassist Johnny Griparic, Kotzen runs through a set of originals and covers culled from his nearly-20-year recording career.

Though Kotzen is perhaps best known as an instrumental shredder and for his stints in Poison and Mr. Big, the songs on *Live at Sao Paulo* reveal his roots in classic rock and soul. In addition to originals like the funky, sinewy "Socialite" and the heated ballad "Remember," which features an extended, Stevie Ray Vaughan–meets-Prince solo, Kotzen and Co. perform covers of the Yardbirds' "Shapes of Things" and the Temptations' "(I Know) I'm Losing You."

"I grew up outside of Philadelphia, where there was a lot of blue-eyed soul stuff going on," he says. "And then I got the classic rock—the Who, the Stones, Janis Joplin—from listening to my parents' record collection. I didn't get into the technical guitar thing until I was older and already playing."

It was the "technical guitar thing" that put him on the map in the late Eighties, though he has since branched out into everything from funk to jazz to Japanese anime music. And while he's an in-demand sideman and collaborator (he puts his personal count of how many albums he's appeared on at "a lot") Kotzen says that writing, recording and touring his own material is the most gratifying aspect of his career.

"When you start making records at 18 years old, you go through a lot of growing pains," he says. "But over the last few years I've really gotten to a point where I'm making albums that are completely honest. And now, with *Live in Sao Paulo*, I finally have something that shows what I'm about onstage." ❐

BETCHA CAN'T PLAY THIS!

GUS G. of FIREWIND

ON DISC



"THIS LICK IS influenced by Paul Gilbert and Richie Kotzen and incorporates wide fret-hand stretches, string skipping, tapping and legato phrasing [*hammer-ons, pull-offs and unpicked slides*]. It starts out with a three-notes-per-string A minor pentatonic [*A C D E G*] flurry played on the A, G and high E strings. To avoid injury, be sure to warm up your fret hand before diving into this lick.

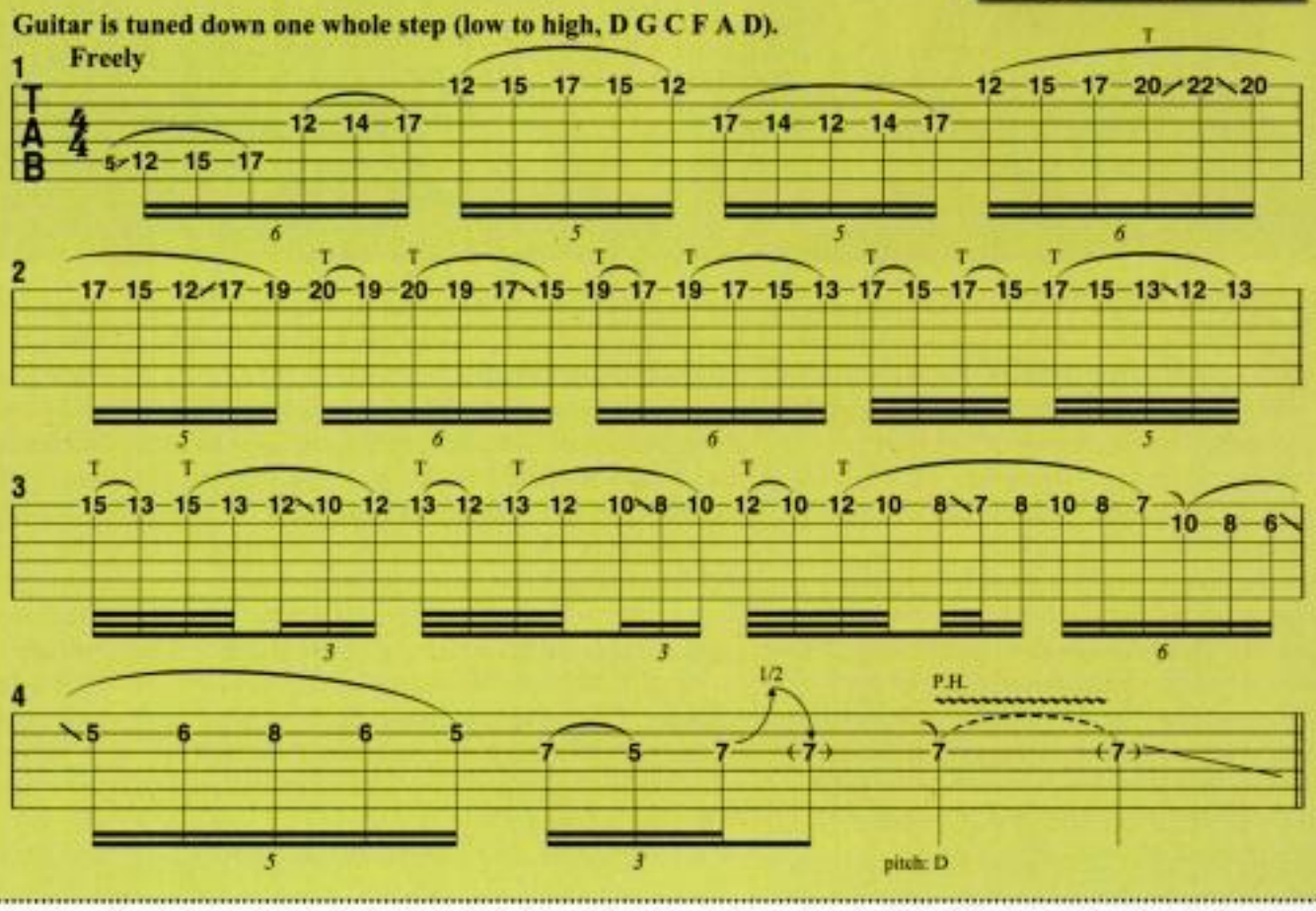
"The tapping comes into play at the end of bar 1 and includes the use of a tap-and-slide move, which can be a little bit tricky to do accurately at first if you're unfamiliar with this technique. You might want to first practice it a few times to acquire the right touch before moving on. When sliding the tapping finger, try not to press it against the string any harder than necessary, because doing so will create undo drag [*friction*] and actually make the technique more difficult to perform.

"In bar 2, I move down the high E string through the A natural minor scale [*A B C D E F G*], using tapping in combination with fret-hand hammer-ons, pull-offs and legato slides. It's not your typical tapping pattern, but it's easier to play than you might think.

"The last part of the lick [*bar 4*] settles into the fifth-fret A minor pentatonic 'box' pattern on the top three strings and incorporates a few notes from A natural minor, along with a string bend and some decorative vibrato.

"I advise you to practice this lick with a metronome at first. Start at a very slow speed, and make sure you play each note cleanly and accurately before increasing the tempo. Shred on!" ❐

Guitar is tuned down one whole step (low to high, D G C F A D).



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RIGHT NOW ON GUITARWORLD.COM!

» DAN DONEGAN: ANATOMY OF A COVER

Guitar World's August issue featured Disturbed guitarist Dan Donegan dressed and posed like Iron Maiden mascot Eddie in Derek Riggs' classic artwork for "The Trooper." And now you can see exactly how that incredible cover image of Donegan



Donegan: Before...and after.

came to life. See test shots, images of the set before Donegan's arrival and the amazing final product by photographer Dale May in this unique photo gallery.

» THE GUITAR WORLD STORE

The Guitar World Store is now open for business! Located at guitarworld.com/store, this online retail outlet features numerous installments of *Guitar World*'s instructional DVD series, including *How to Play the Jimi Hendrix Experience's Axis: Bold As Love*, *Beginning Rock Guitar*, *Play Lead Guitar*, and *How to Play Blues & Blues Rock*. Check out the store for video clips from each disc, downloadable music booklets, content listings and more.

» ROAD RASH VIDEO GALLERY

Guitarworld.com has launched its special Road Rash video gallery. Here you can see various rock and metal icons talk about their most harrowing and memorable on-the-road experiences, whether it's meeting Jimmy Page, performing the National Anthem at an Oakland A's game or riding in a taxi that accidentally decimates an unsuspecting pedestrian. Joe Satriani, Dave Mustaine, Tom DeLonge, Avenged Sevenfold, Atreyu, Kerry King, Leslie West and many others tell their tales.



» PRS SE SINGLECUT GUITAR GIVEAWAY

Head over to guitarworld.com now to enter to win this beautiful PRS SE Singlecut electric guitar, signed by the members of hard rockers Saving Abel! The ax is valued at $800 and features a maple top with flame maple veneer, a mahogany back, a 22-fret mahogany wide fat neck and a rosewood fretboard with moon inlays. Gig bag included!

» READER COVER GALLERY

For the past few issues we've been asking our loyal readers to fire up PhotoShop and design their very own *Guitar World* covers. Now you can see all of them in a special gallery on guitarworld.com! And if you think you can do better, send your own to soundingboard@guitarworld.com and we'll make sure to include it in the gallery!

ON NEWSSTANDS NOW



2009 GUITAR WORLD BUYER'S GUIDE!

The hottest *Buyer's Guide* ever is on sale now! This super-sized guide to all the latest guitars, basses, amps, accessories and effects contains more than 1,500 product listings as well as hundreds of photos. Plus, it features the stars of the hit E! TV series *The Girls Next Door*—Kendra Wilkinson, Holly Madison and Bridget Marquardt—and comes in four collectible covers. Be sure to check out guitarworld.com to see all four covers, plus exclusive photo outtakes of the models and a behind-the-scenes video!

GUITAR LEGENDS: IRON MAIDEN

Guitar World pays tribute to the legends of metal with this special edition of *Guitar Legends* magazine. In it you'll find classic interviews with Maiden band members both past and present, a new interview with guitarists Adrian Smith and Dave Murray, a revealing profile of Eddie creator and Iron Maiden artist Derek Riggs, never-before-seen classic photos from Ross Halfin, and transcriptions to five Maiden classics, with bass lines: "Run to the Hills," "Phantom of the Opera," "The Trooper," "The Prisoner" and "Wasted Years."



INQUIRER [*By* RANDY HARWARD]

TED NUGENT



What inspired you to pick up a guitar?

Chuck Berry, Bo Diddley, Dwayne Eddy, Lonnie Mack, James Burton, the Beach Boys, thunder, lightning, short skirts, roaring campfires, soaring eagles, screaming bull elk, beautiful deer, an unstoppable primal scream raging in my soul, James Brown, the Ventures, the mighty Funk Brothers, Junior Walker's sax, John Coltrane, Yusef Lateef and a throbbing dream to milk blood, guts, sex and love from a growling Gibson Byrdland, like Jimmy McCarty from Mitch Ryder & the Detroit Wheels.

What was your first guitar?

Way back in 1953, my wonderful aunt Nancy gave me a very funny, nearly unplayable, nameless piece of shit acoustic that had an action you could drive a truck under, but the hysterically buzzing low E string actually created such a wonderful noisy natural fuzz-tone that it inspired many grinding "Satisfaction"-type sounds that drove me wild. God bless the noise!

What was the first song you learned?

"Honky Tonk" [*Bill Doggett's 1956 instrumental blues hit, covered by the Beach Boys on their 1963 album* Surfin' USA]

Do you recall your first gig?

Summer 1958 at the Detroit State Fairgrounds at the Polish Arts Festival with Joe Podorsek and the Capitol School of Music boys performing "Honky Tonk," "Boogie Woogie" and, I believe, "Perfidia"! Then I hit the bigtime at Walt's Malt Shop in Rosedale Park in Detroit summer 1959, and the rest, as they say, is history!

What's your favorite piece of gear?

The mighty arsenal of Gibson Byrdlands and a barn full of Peavey amplification from hell. In fact, I do believe the barn is constructed from Peaveys.

Do you have any advice for young players?

Learn every Chuck Berry song. Practice with 100 percent focus and dedication to being the very best that you can be. Keep your heart, mind, body, spirit and soul clean from poisons. Treat your sacred temple with respect, and look at your guitar neck as your road-less-traveled adventure of life. Break all musical rules, bend notes that make dogs breed and women squeal, and challenge yourself to discover notes, chords, licks and patterns that make you and listeners smile and dance. Demand excellence, professionalism, decency and goodwill from your fellow musicians. Communicate openly, with soul and enthusiasm. Live life to the fullest. Make your mom and dad happy. ❐

» Ted Nugent's *Sweden Rocks* CD and DVD are available now via Eagle Rock Entertainment.

NICK STEVENS/RETNACELEBS (NUGENT); JUSTIN HYTE (PRS GUITAR)

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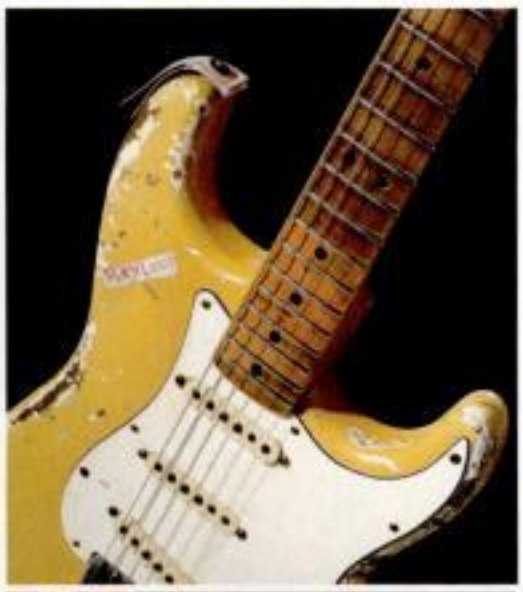
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THE DUCK TEST

IF IT LOOKS, PLAYS AND SOUNDS LIKE YNGWIE'S 1972 STRATOCASTER, THEN IT MUST BE A FENDER CUSTOM SHOP REPLICA.

[*By* **CHRIS GILL** *Photos by* **STEPHEN PITKIN**]

YNGWIE MALMSTEEN HAS owned and played more than 100 Stratocasters during his career, but his blonde-finish 1972 Stratocaster with a maple fingerboard remains his most iconic instrument. Known as "the Duck" due to the Donald Duck decal Yngwie affixed to the headstock, the guitar was purchased by Malmsteen in Sweden, while he was a teenager. It was his main guitar onstage and in the studio throughout the Eighties and Nineties before he placed it in retirement a few years ago.







The Duck lives again, thanks to the Fender Custom Shop, which recently announced that Yngwie's beloved Strat would receive the same Replica treatment as Eric Clapton's Blackie, Ed Van Halen's Frankenstein and Stevie Ray Vaughan's Number One. Master builder John Cruz, who previously worked on the SRV Number One replica, painstakingly reproduced the Duck in all of its battle-scarred glory.

"This is one of the most challenging projects I've worked on," Cruz says. "The body and headstock of the original guitar were broken many times. We did everything we could to make the guitar look like it was broken without actually breaking it. We wanted to maintain the structural integrity of the guitar, because someone who has spent several thousand dollars on the instrument will want to be able to play it for a lifetime."

The Duck's most unique feature is its scalloped fingerboard, which Yngwie carved out himself as a teenager. "This is not a standard Yngwie Malmsteen signature Strat with a heavily scalloped fingerboard," Cruz notes. "I love Yngwie to death, but his scalloping skills weren't all that great. You can really feel the scallops from the 11th fret on up, but it's very minimal between the first and 10th frets. It's still a very playable guitar, but over the years I think he became aware that he needed deeper scallops."

Other unusual features include exact replicas of the prototype DiMarzio HS3 neck and bridge pickups that Yngwie installed in the guitar, and Yngwie's custom wiring job. "The middle pickup is a stock Seventies Fender model, but it's totally disconnected," Cruz explains. "The circuit is basically the neck and bridge pickups, a volume control, the output, and that's it." The guitar originally had a three-bolt neck like most other 1972 Stratocasters, but it was converted to four-bolt. "You can see the micro-tilt adjustment screw sticking out of the neck plate," Cruz notes. "The neck pocket doesn't have the micro-tilt adjustment disc in it any more and the hole was professionally filled in with a piece of wood."

Naturally, Cruz reproduced every detail of the Donald Duck headstock decal, Ferrari logo sticker and handwritten "Play Loud" sticker, right down to simulating decades of wear and tear on them.

"This project is very exciting for me," he explains, "not only because it pays tribute to Yngwie, who is one of my favorite players, but also because it shows the world the amazing things that the Fender Custom Shop can do. I'm proud to get this guitar out there so the rest of the world can catch what I call Yngwie-itis." ❐

> **"This is one of the most challenging projects I've worked on."**
> —John Cruz





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MY MORNING JACKET *EVIL URGES*

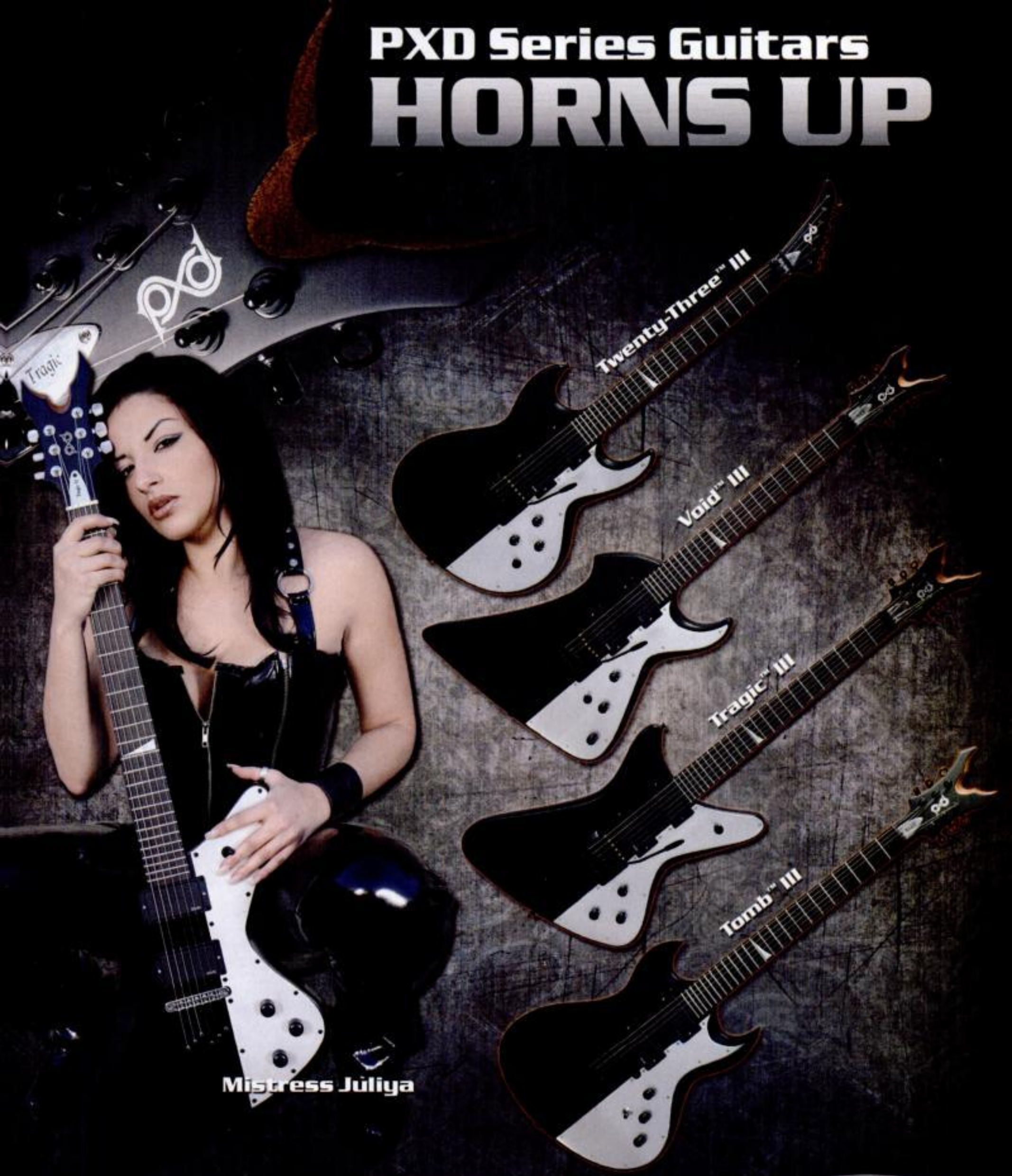
Kentucky quintet My Morning Jacket skillfully redraw the classic rock blueprint, adding strange hallways and dark corners. They swaddle grizzled guitars in sheets of reverb, propelling their songs with pounding percussion and topping them with Jim James' unearthly howl. Their live shows are legendary: wild, wooly affairs that see their soulful songs expanding endlessly and incredibly. You can sense that same restless energy on My Morning Jacket's latest record Evil Urges, now available on eMusic. Whether it's the limber-limbed choogle of the title track or the full-on roar of "Remnants," My Morning Jacket make passionate music for passionate music fans. Don't call it "classic rock" – just call it classic.

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VIVIAN CAMPBELL & PHIL COLLEN
OF DEF LEPPARD

ONE OF THEM JOINED DEF LEPPARD AT THEIR EIGHTIES PEAK, WHILE THE OTHER GOT HIS START WITH DIO AND WHITESNAKE. BUT WHAT *GUITAR WORLD* READERS REALLY WANT TO KNOW IS... [*Photo by* **ANGELA BOATWRIGHT**]


Campbell (left) and Collen

Hey guys, what's the status of the new album? Can we expect any more covers, because *Yeah!* [*Def Leppard's 2006 album featuring covers of Seventies hits*] was amazing.

—Dan Ringle

PHIL COLLEN No covers. It's called *Songs from the Sparkle Lounge*, and it was released on April 29.

VIVIAN CAMPBELL Doing *Yeah!* really reconnected us to why we started this in the first place—why we first started playing guitar. We all came up in the glam-rock era. For me it was all about [*T.Rex singer/guitarist Marc*] Bolan. Those glam songs were basically short pop songs with big drums, guitars and vocals, which is how Def Leppard started out. Through the years it's easy to forget about that, so it's good to go back to basics and reconnect.

* * * * *

Phil and Viv, I've been a fan of your playing for a long time, and I'm wondering: after being in the band for so long, how do you keep your playing fresh? Any tips on how to keep progressing as a guitarist?

—Walt Dennan

COLLEN Yeah, absolutely. I stopped practicing a few years ago, and my playing got so much better and more expressive. I still play guitar all the time, but I don't *practice*. I didn't pick up the guitar because I wanted to be a technical player or a session player; I did it because I wanted to express myself and do whatever I felt like on the instrument.

CAMPBELL When you first start playing, you have to overcome the mechanics of the instrument. That tends to be your focus, because you have to get your hands to work. But once you get beyond that, you can stop thinking of your instrument's mechanics and start thinking about how to extract its emotional content. Ant that's when you learn about nuance. Even if you're playing the simplest thing, you can always play it better. For me, it always comes down to tone, touch, feel and dynamic.

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Phil, I just got around to watching the Def Leppard VH1 movie with Anthony Michael Hall [Hysteria—The Def Leppard Story]. I thought it was pretty entertaining. Did you see it? What were your thoughts: was that really how it was back then?

—Richard Pullen

COLLEN It was pretty spot-on, but they missed a bit on our characters. It's weird when you see yourself being played by an actor. It's like, "God we're not like that!" [*laughs*] They played [*Def Leppard vocalist*] Joe [*Elliott*] as this miserable tyrant and [*late guitarist*] Steve [*Clark*] as this perpetually upset character. It wasn't like that at all. We laugh all the time, even to this day. It's about being stupid and goofy. That was the main thing they missed. That and the really juicy stuff, because it was family TV thing, so they can't really get into that.

* * * * *

You guys survived the Eighties with a measure of grace that few bands matched. What's the wildest story you remember from those crazy days?

—Thomas McFee

COLLEN We're pretty mild, I gotta say. We're not Mötley Crüe. But I used to be in this band called Girl, and that was *really* debauched and over the top. That was like...well, all the above [*laughs*]. But when I got into Def Leppard...I mean I haven't had a drink for 20 years, so it was all a bit tame.

* * * * *

Phil, after Steve's tragic passing, when you had to find another guitar player, what was it about Viv that made him right for the job?

—Buster Daily

COLLEN We waited a year after Steve's passing before we actually had people in. We didn't really replace Steve; we simply added Vivian. Our reasons for choosing Viv had to do with not only his playing ability but also the fact that we all grew up in the same culture, were into the same music and bands... It wasn't really that hard to bring Viv in. It just seemed like the natural thing to do.

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Vivian, you played on Dio's *Holy Diver*, which is one of my favorite records of all time. I heard Ronnie is a real taskmaster to work with. What was it like for you to be so young and play with him?

—Tony Bagoli

CAMPBELL It was like being in a band with your dad. [*laughs*] It was uncomfortable for me on a lot of different levels. First off, part of my time with Dio I was literally living in his house in the spare bedroom. I'd be wanting to go out at night and he'd be saying, "Where you going? When are you coming back?" [*laughs*] It was bizarre. That was coupled with the fact that I just didn't have anything in common with him other than I was in a band with him. I had no point of reference with him. We were from different generations, different cultures. There was nothing we could comfortably talk about. What's more is that I had a tremendous amount of respect for the guy. I'd been a fan. I'd had Rainbow records and *Heaven and Hell*. All of a sudden, I went from playing in a bar band in Belfast to living in L.A. with my hero. It was difficult in every way, I've gotta say.

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I'm a total gear nut and I'm wondering what each of you has in your current live setup, from guitar to effects to amps?

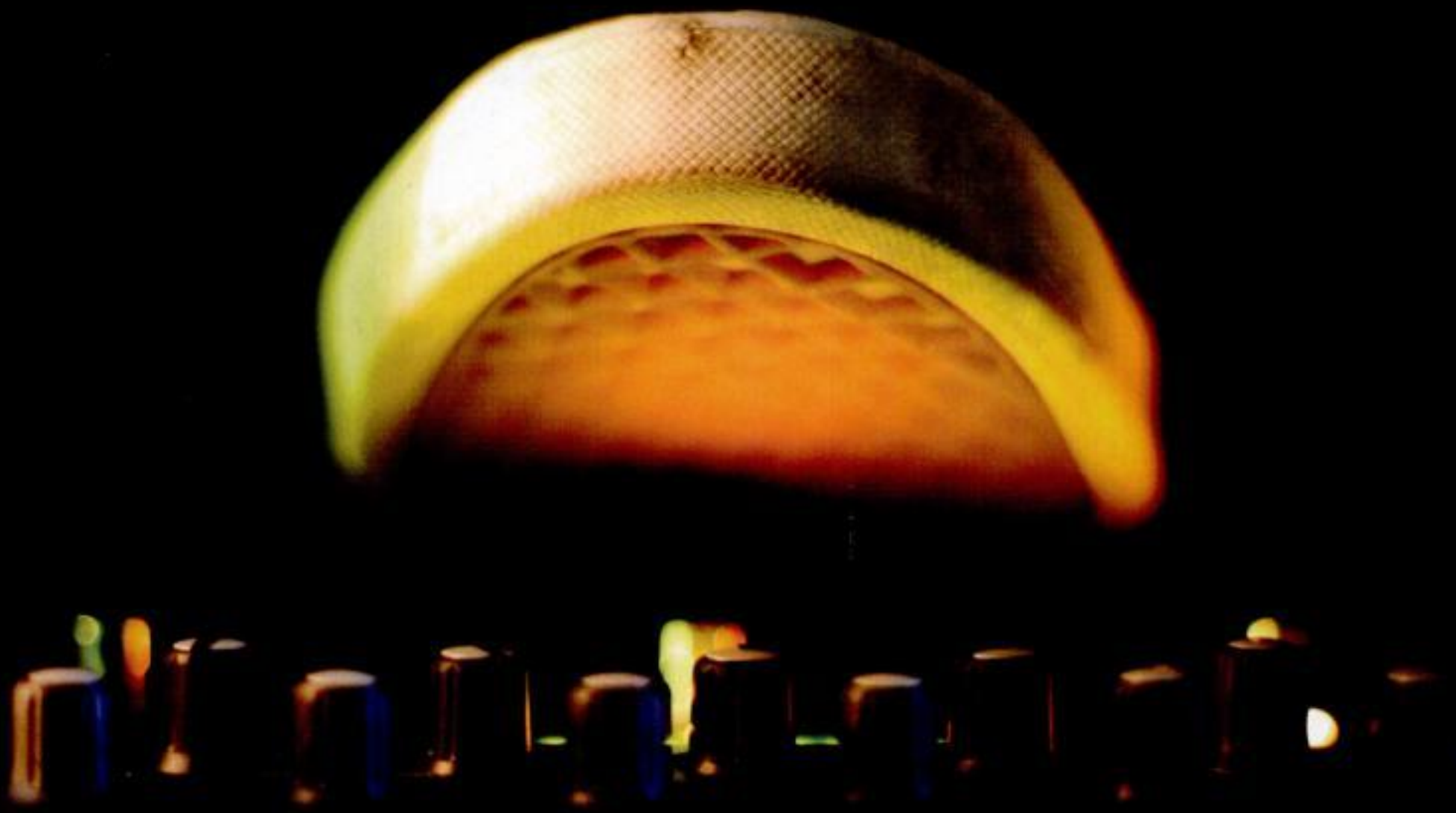
—Rick Greenfield

CAMPBELL My stuff hasn't changed in years—I kinda feel bad about it. There's so much incredible gear out there. I have a system that's basically been in place since we did the *Slang* tour [*1996*]. It's Marshall JMPs run through Marshall power amps and a few outboard effects in between. That's about it. I've been playing Les Pauls, but I hate to give any press to the fucking Gibson fucking guitar company because they're a pain. Gibson as a guitar company is just really on the slide. They're not really supportive of their artists, but I just happen to really love playing Les Pauls.

COLLEN I use a Marshall JMP too, and I use my signature Jackson USA PC1s. I just got a couple new ones. They're awesome guitars. I've even had a couple of them decked out with titanium blocks and saddles in the bridge, which makes a huge difference. ❐

"We're pretty mild... we're not Mötley Crüe." —Phil Collen

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HURT SO GOOD

GOTH-COUNTRY SHRED PICKER JOHN5 FINDS INSPIRATION IN ANCIENT TOOLS OF TORTURE FOR *REQUIEM*, HIS LATEST ALBUM OF UNRELENTING GENRE-BLENDING INSTRUMENTAL GUITAR WORK. [*By* **ALAN DI PERNA** *Photo by* **NEIL ZLOZOWER**]



"**HAVE YOU EVER** been in horrible pain?" asks John5, leaning forward in a leather chair in his house outside of L.A. "It could be a toothache or something else, but it never subsides. Well, I made my new record to be unrelenting in the same way. It doesn't subside. Well, it does sometimes, but only for little increments of time. And pain does that, too. Listening to this music, there's so much going on, it makes you crazy."

The disc in question is *Requiem* (60 Cycle Hum), John's fourth solo album to date. It features the guitarist's demented blend of doomy metal shredding and overcaffeinated country pickin'. "I wanted to put in as many different styles of music as I could: bluegrass, western swing, country and a lot of crazy guitar shredding," John explains. "I pretty much put everything and the kitchen sink in there."

What also makes the formula successful is that John has equal love and esteem for both metal and country. His career included a stint with country singer k.d. lang as well as monsters of rock like David Lee Roth, Marilyn Manson and Rob Zombie. And John maintains that country guitar is every bit as technically demanding as shred.

"Oh god, country is *so* challenging!" he enthuses in a tone of voice not unlike that of a Valley girl gushing over a new shade of lip gloss. "Because you're fingerpicking and you're doing all these string bends that are different from rock bends, and you're soloing in different modes than rock modes. So it's pretty much like relearning the guitar. It's like learning a different language."

The songs on *Requiem* came together while John was on the road with Rob Zombie. "When you're on tour, you only really work an hour and a half a night," he notes. "The rest is pretty much down time. So I love to take advantage of that down time to write music. Traveling on the bus, in hotel rooms, on days off—that's when I do a lot of writing. You'd be amazed how much work you can get done if you really set your mind to it."

Some musicians bring a Pro Tools rig on the road to get all those ideas from their head and onto a disc. John used just a metronome and a mini-cassette recorder. "I don't know how to use that kind of computer set up," he confesses. "I have no idea! I just use a mini-cassette recorder and a metronome, and I love it that way. It's

Check out the video of John5's amazing guitar collection on this month's CD-ROM!

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kind of like those *Rocky* movies: when Rocky was training and he was living in the ghetto, he would just jog and punch a bag in his apartment. He didn't go to a high-tech gym. That's how I am. I'm using low technology, but I'm pushing myself. I'm making myself stronger."

By the time John got off the road, he had a series of lengthy, dense compositions. He needed some way to break the music down—to divide musical segments in a way that might make them more accessible. So he hit on the idea of naming each piece after a medieval torture device, a subject area that is another one of John's strange obsessions. And so the songs on *Requiem* bear evocative titles like "Sounds of Impalement," "Noisemakers' Fife," "Heretic's Fork" and "The Lead Sprinkler."

"Hundreds of years ago," John says, "when someone would get really drunk or start yelling in the street, they had these wooden clamps that they'd clamp on the person's fingers. It was this torture device that would shut them up. And that's the Noisemaker's Fife. And the Heretic's Fork is a pointy fork that they'd stick underneath someone's chin and it would rest between their collar bones. So if you put your chin down, which you'd have to do eventually, you'd be a mess. And the Lead Sprinkler—it's kind of like flicking a water hose at somebody, only there would be burning lead in there.

"I'm a nice person," he continues. "I wouldn't hurt anybody. But it's interesting how people would operate or live their lives hundreds of years ago. It's like, 'Oh my God, isn't that a little *extreme*?' "

John's macabre fascination with implements of torture seems a very Manson-esque preoccupation. "But I was always interested in things like that!" he protests. "I think that's why I got along with Manson. When I first joined the band, I didn't know him at all, but I was interested in certain things like that, and I think that's why we kind of connected a little bit. But once I got to know him, what made me like him even more was that he was completely real. He didn't go home and, like, *not* be Marilyn Manson. It's just who he was. I think he's so smart it makes him a little insane."

Despite all these professions of kinship, John was not asked to join the current Marilyn Manson reunion. "They had a guitar player and I was with Rob Zombie, and I'm so happy with that," he says. "It's been three years now and it's just been amazing. So much fun. No problems, no stress, no worry. I don't drink, smoke or do drugs. Rob doesn't drink, smoke or do drugs. We both love movies. We both love the same music. We get along great. It's a pleasure to be in his band."

In fact, Rob Zombie drummer Tommy Clufetos is the only musician besides John who played on *Requiem*. "The album was recorded in a very short amount of time," John explains. "I was on tour, so I'd fly in, play a few tracks and fly out, usually in late night sessions. Sometimes Tommy couldn't make it, so we would put up a click track and I would just play to that, because that's what I was so used to doing on the road, on the bus, with the metronome. And then Tommy would come in and do all this crazy stuff. It worked because I had it all mapped out in my head. It was mind boggling at times."

John recorded most of his tracks with his signature model Fender Telecaster through a variety of Marshall amps. As with most of his interests in life, John's obsession with Telecasters borders on the maniacal. And of course, the Telecaster has always been the preferred tool of country guitar pickers.

"When I was little, I used to love the [*country music TV*] show *Hee Haw*," John recounts. "And all the guitar players on there played Telecasters. I was five or six, and I loved Telecasters. Also what they had on that show were a lot of women with big boobs. And sure enough, look what happened. I love big boobs and I love Telecasters. Damned *Hee Haw* scarred me for life."

Some years back, John sold off his world-class collection of Kiss posters for $75,000. He used the money to start an equally world-class Tele collection. "The first one I bought was a 1966 Esquire [*Fender's one-pickup version of the Tele*]. I bought it from Guitar Center. I think it was $5,000, which I thought was a lot of money, but it's worth *way* more now. And buying that '66 Esquire was when it hit me. I just started buying Teles. It was the thrill of the hunt, finding these old guitars. And the last one I bought was the main guitar I wanted: a 1950 Broadcaster. Very rare. [*Broadcaster was the original name of the Telecaster, changed after Gretsch sued Fender because Gretsch had already claimed the name Broadkaster for a drum kit.*] That Broadcaster was the most expensive guitar I ever bought in my life—about $135,000. An insane amount of money, but it was so worth it."

"I love big boobs and I love Telecasters. Damned *Hee Haw* scarred me for life."

John's collection is loaded with museum-quality Teles and Esquires from the Fifties, all with their original cases and all in absolutely mint condition. That's another one of his obsessions. He won't buy the guitar unless it looks virtually brand new. And he's willing to pay. Nor is he a pre-CBS snob. His collection includes a slew of late-Sixties Thinline Teles—perhaps the most country Tele of them all—and lots of fine specimens from the Seventies, Eighties and beyond.

So what else could an obsessive compulsive goth-metal country boy want out of life? Well recently John got to write songs with his shit-kickin' heroes, Lynyrd Skynrd.

"I went down to Nashville and wrote some songs with them for their next record," John says, "and they really liked them. I know a lot of Skynrd songs, like everybody else in America and the rest of the world. So I knew what those guys would like. So I prepared and went in there and we hit it off just great. I love those guys, and they've become really good friends of mine. So hopefully I'll have some songs on their new record. I think I might play on the record, too. They were saying stuff like that. So that's where the country playing really pays off." ❐



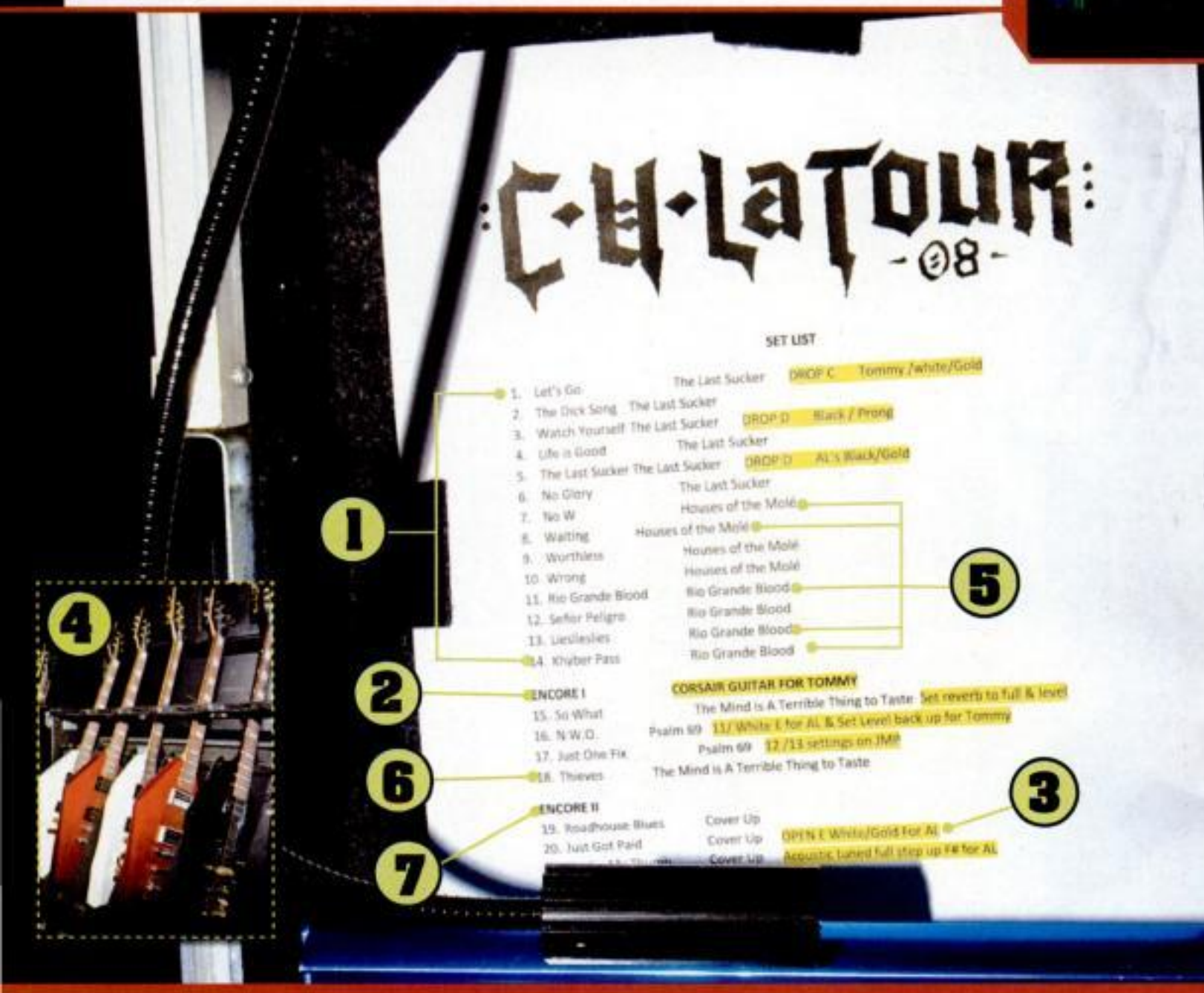
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AL JOURGENSEN

OF MINISTRY

THE FILLMORE NY AT IRVING PLAZA • MAY 2, 2008 • NEW YORK, NY

[*Interview by* **BRAD ANGLE** *Photos by* **JIMMY HUBBARD**]



1. *THE LAST SUCKER*, *HOUSES OF THE MOLÉ* AND *RIO GRANDE BLOOD* SONG BLOCKS "To put together the set list for our final C U LaTour we just jammed on a bunch of stuff in rehearsals, and whatever sounded best is what we went with. [*laughs*] As far as the sequencing, the six songs from *The Last Sucker* and the four each from *Houses of the Molé* and *Rio Grande Blood* just seemed to go together perfectly. That set sounded really good and pretty much encompassed our little [*George W.*] Bush trilogy."

2. ENCORE I "I figured we'd come back out and play Mr. Jukebox and give the kiddies what they want, so we did 'So What,' 'N.W.O,' 'Just One Fix' and 'Thieves.' I got a lot of shit for not playing 'Stigmata,' but frankly I'm a little tired of it. We've been doing that song for 30 years, so if you haven't seen it by now, then tough luck. [*laughs*] As far as 'Jesus Built My Hotrod,' [*Butthole Surfers singer*] Gibby [*Haynes*] sang on that song. I did it for one tour, but it's just not the same and I don't have my heart into it. So unless Gibby comes up onstage to sing it, it's not gonna happen."

3. "JUST GOT PAID" OPEN E TUNING "We have three different tunings. Well, the rest of the band has only two tunings—drop D and an E. But I have an open E tuning for my slide guitar on the ZZ Top song 'Just Got Paid.' "

4. CUSTOM SCHECTER BLACK COFFIN GUITARS "I'm playing a custom Schecter Coffin that they built just for me. There's only six of 'em in the world. They built one for each of the three tunings I use, with a backup for each. Those are the only ones that exist, and they're awesome. I've got Bixbys on 'em and Gibson 500T pickups."

5. "NO W," "WAITING," "RIO GRANDE BLOOD," "LIESLIESLIES" AND "KHYBER PASS" " 'Khyber Pass' is a good wind-down song after the blazing stuff like 'Rio Grande Blood' and 'No W.' We've also got some mosh chunkers like 'LiesLiesLies' and 'Waiting.' It's kinda like you're doing an aerobics exercise: you gotta do your stretches first and wind down afterward. [*laughs*] Think of us as the soundtrack to an evil aerobics set."

6. "THIEVES" "[*Fear Factory singer*] Burton [*C. Bell*] sang on some of the old ones, because I'm sick of doing 'em. I had him sing on 'No W,' 'Thieves' and 'Just One Fix,' and also 'Just Got Paid' and 'Under My Thumb.' "

7. ENCORE II "We ended with some songs from our covers album [Cover Up], because that's the last album that we'll ever put out, and it's just a fun way to end things. This tour isn't all about shaking your fist in the air about Bush. Bush is gone, and after this so are we. We want to end on a party note."

8. FENCE "We used the fence only once, back in 1988, but the kids have been screaming about it ever since, so we brought it back for the last tour. This tour is a little bit of old, a little new and a lot about partying, having fun and going down in flames together."

9. SKULL AND BONE MIC STAND "I've had different versions of this mic stand made every year by this guy named Turner Van Blarcom. He's this half–American Indian, half-redneck Texan guy. He's basically a bone tech who drives around at sun up, looking for roadkill. He skins what he finds, then bleaches the animal bones and makes furniture and mic stands out of them. I know Metallica bought some stuff from him and Aerosmith used him. I personally sold a cabinet that he made to [*David*] Bowie. The guy's all over the place."

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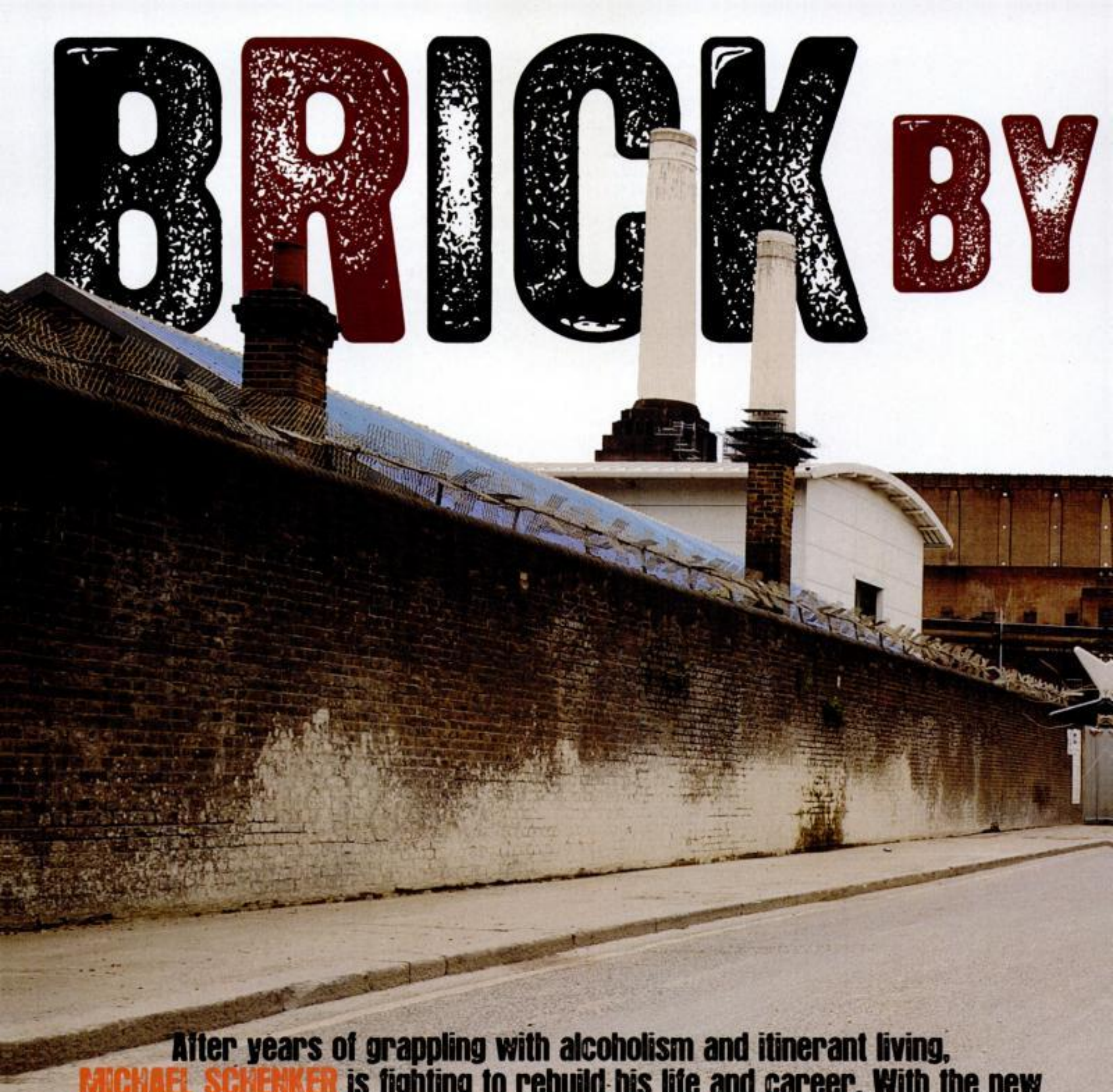
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BRICK BY



After years of grappling with alcoholism and itinerant living, MICHAEL SCHENKER is fighting to rebuild his life and career. With the new Michael Schenker Group album, *In the Midst of Beauty*, the battle rages on.

THE LINER NOTES to the new Michael Schenker Group CD, *In the Midst of Beauty*, feature the following cryptic message written by Schenker himself: "In the midst of beauty, the beast is always waiting and ready to attack." It's an odd statement, yet it makes sense coming from someone who has waged numerous battles against both personal and external demons that have threatened to destroy his career since almost day one. In addition to battling alcoholism for more than 30 years, the guitarist has been plagued by management problems and complicated family issues. It's a wonder that he didn't decide to pack it in many years ago, yet he continues to tour and make records at a pace that even trouble-free musicians have difficulty keeping up with.

When *Guitar World* last caught up with Schenker, in October 2003, the guitarist was rebuilding his life one piece at a time, attending rehab and living in a modest hotel in Phoenix, Arizona. During the previous year, Schenker's wife, Linda, had sold off most of his personal possessions before disappearing to Thailand with the couple's son. Schenker's manager Bella Piper had allegedly cleaned out most of the money he had earned since the Nineties from selling exclusive recordings over the internet and playing with UFO. To survive, he was forced to sell his few remaining personal possessions, including three Gibson Flying V guitars—his trademark instrument—that he had used extensively with UFO and MSG.

Schenker got his musical career back on track in 2004. He toured throughout Europe and the U.S., released the Schenker-Pattison Summit album *The Endless Jam* and MSG's *World Wide Live 2004* DVD and hired a new personal manager, Nancy Lewis. But only three months after she was hired, Lewis was dismissed in an acrimonious split. In the latter half of the year Schenker arranged a tour with former Scorpions guitarist Uli Jon Roth, signed a new endorsement deal with Dean

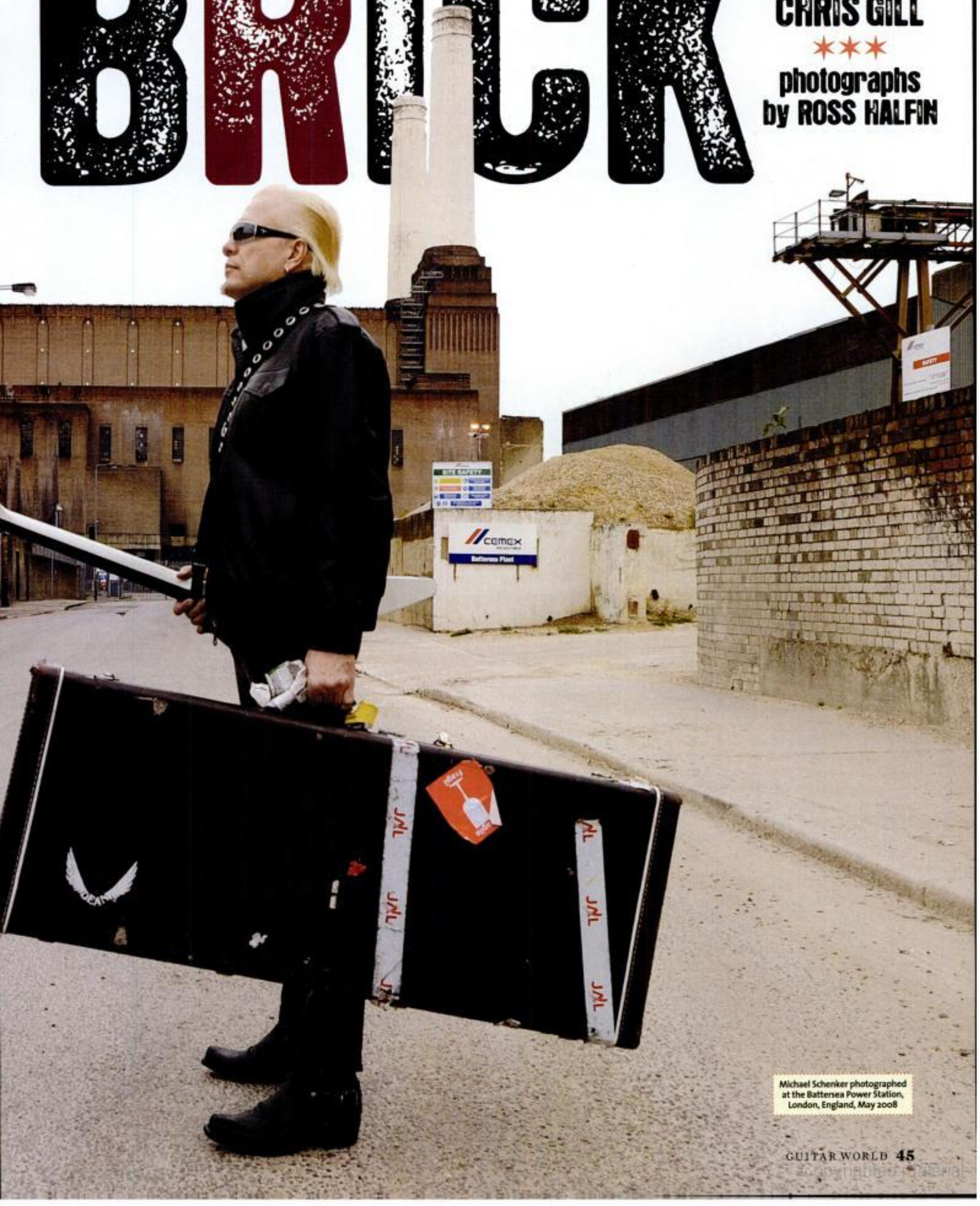
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BRICK

BY CHRIS GILL

★★★

photographs by ROSS HALFIN



Michael Schenker photographed at the Battersea Power Station, London, England, May 2008



"IT WAS LIKE BEING HIT ON THE HEAD WITH A HAMMER AND BEING KNOCKED OUT COLD."

Guitars and announced plans to record a 25th anniversary MSG album featuring a variety of guest vocalists from throughout MSG's history.

But in 2005, just as things were starting to look up again for Schenker, his forward momentum began to slow down. A planned tour with Yngwie Malmsteen was cancelled, and an album of cover songs called *Heavy Hitters*, produced by Bob Kulick and featuring Schenker on lead guitar with a revolving all-star cast of guest musicians, was marketed as a Michael Schenker Group release, complete with unauthorized use of the MSG logo. Schenker received only a flat fee to participate in the recording.

Meanwhile, his ongoing problems with Bella Piper (with whom he fathered two daughters, Chinua and Essenz), his ex-wife Linda and Nancy Lewis came to a boil. Linda Schenker and Piper claimed that the guitarist was a deadbeat dad, and Lewis publicly accused him of not paying his income taxes and other debts. Schenker reacted by airing his dirty laundry via a lengthy letter posted on his web site, michaelschenkerhimself.com. "I don't feel safe coming back to the States," Schenker announced. "I am being threatened with [*having*] my passport suspended, my assets frozen and jail time."

Although Schenker was living in Los Angeles at the time, he was unable to come home due to his legal hassles, so he temporarily moved to Germany. Schenker explained the situation to his fans with the following message posted on his site: "I am announcing the cancellation of the MSG USA tour since I did not receive the official letters from Bella Piper and Linda Schenker that I have requested. Unfortunately, I must sacrifice this USA tour to protect myself to be able to keep playing music. I will not come back to America unless Bella and Linda stop threatening me in unfair ways for the sake of money."

MSG's *Tales of Rock 'n' Roll*, featuring guest appearances by several of the band's former vocalists, including Gary Barden and Graham Bonnet, was finally released in March 2006, a few months late for MSG's true 25th anniversary. Fans and critics praised Schenker's playing on the album, which many said was his best effort since MSG's early Eighties classics. The band toured Europe, but just as MSG were preparing to visit the U.S., the situation became grim again. Schenker announced that the tour was postponed until 2007, and a few days later his web site posted an upside-down MSG logo with the message "MSG is done." Apparently, members of Schenker's touring band members were complaining about pay, but they worked out their differences in time to tour Asia.

The first two shows of the Asian tour were the beginning of a roller coaster ride that lasted about a year. The first night in Tokyo, Schenker performed with fire and aggression, but on the second night he had difficultly playing even the simplest riffs and chords and left the stage after three songs. Apparently he had started drinking again, and his old habits led to unpredictable performances and numerous cancelled shows. MSG returned to the U.S. in June 2007, but the tour was cancelled after 11 shows; the tour manager had failed to acquire working visas for the group, and immigration officials forced the band to leave the country. The following U.K. tour was also plagued with numerous problems, causing Schenker to drink even more heavily to cope.

Once again Schenker hit rock bottom, but as before, he persevered and pulled himself back up. After spending time in a German rehab facility, he reunited with MSG's original vocalist Gary Barden. In December 2007, they teamed up with bassist Neil Murray (Whitesnake), keyboardist Don Airey (Ozzy Osbourne, Rainbow) and renowned session drummer Simon Phillips and began work on *In the Midst of Beauty*. Although more pop inspired and not as heavy as Schenker and Barden's early MSG albums, the album represents a fine return to form for both musicians. Schenker's solos, characterized by his unmis-

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"I CHOSE TO COPE BY DRINKING."

takable midrange tone, burn with an imaginative melodicism that has almost become a forgotten art.

Currently living in northern London, England, Schenker seems determined to finally put his troubles behind him once and for all. "Things go in cycles," he muses philosophically while sipping a mineral water in a London hotel lobby. "There are big cycles and lots of smaller cycles. Right now I'm entering a big cycle. Gary and I have picked up where we left off, and many of our fans have, too. A lot of our fans stopped coming to see us because they had kids, but now that their kids are grown up they're showing up again. I've made a lot of progress in my inner spiritual life, and I'm finally ready to enjoy my new freedom."

* * * * *

GUITAR WORLD What has been going on with you since 2002?

MICHAEL SCHENKER That year was a disastrous time. I was in the middle of building a studio, and I had spent about $900,000 on it. Then I realized that I was spreading myself too thin. I told my wife that I didn't think it was a good idea to continue with it, and she was very disappointed. I was trying to figure out how to break even and get away from the situation and start something new, but she didn't want to know about it. She was attached to it and didn't mind watching the money disappear.

I had a lot of vintage equipment I wanted to sell, to help with the situation. My wife wanted to be in charge of the sale, even though she knew nothing about it. I probably could have gotten twice as much money if the equipment had been sold properly. It ended up being a loss in every sense of the word. Everything was gone, and we broke up. It was like being hit on the head with a hammer and being knocked out cold. That was a very big shock, and it was very difficult to recover from. I was just playing with all of these things. It was like being a kid building a castle out of sand on the beach and then the water comes and takes it all away. And it wasn't like I could just start over and build a new one. It was a very big disappointment to see how it was only the money that counted to her and not anything else.

GW Why did you move back to England again?

SCHENKER It was basically for personal reasons. I cleaned up all the mess I was surrounded by in 2006. In September of that year I decided to move over here. I started writing music, and as I was writing I was thinking about forming a band and thinking about who I wanted in that band. I started thinking about Gary Barden and eventually approached him. We had played the G3 tour in Europe in 1998, he sang a few songs on my last album, and I played on a few songs on his. I think it was meant to be. Re-experiencing things seems to be part of the universal system. Flared trousers are coming back, and all of that kind of stuff. [*laughs*]

GW What happened in 2006 that made you decide to leave the U.S.?

SCHENKER I was surrounded by weirdness, and I was becoming weird myself. Fortunately, I noticed that I was becoming weird and that it would not be good for anyone to be with me because they would become weird too, so the only way out was to get back to normal and get rid of the weirdness around me.

GW You've pulled yourself out of numerous rough situations before.

SCHENKER We all do that. In general, we all experience the same thing. Everybody is always falling and pulling themselves up over and over again, although it happens more with some people than others.

GW You were destitute for a while. Why didn't you turn to your brother for financial or emotional help?

SCHENKER You have your own standards. You have your own vision of what you want, and you cannot turn to other people for help, especially when the problem is within yourself. You have to figure out what is wrong by yourself. No external source is going to help you with that. It was an internal breakdown or depression based on loss and not being able to cope. I chose to cope with it in a bad way, by drinking. When you are in that frame of mind, it just takes as long as it needs to take before you snap out of it.

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GW You have succumbed to alcoholism several times.

SCHENKER Alcohol is an escape. Basically, I'm a loner. I grew up between four walls, practicing guitar day after day after day. I really missed out on developing basic social skills. Then I threw myself in with all of these people and I didn't know how to deal with it. To cope with it, I turned to alcohol. People could see that I was easy to take advantage of, so after getting ripped off and taken advantage of, I would escape by drinking. You just numb yourself in order to cope.

In 1989, I realized that I could not rely on other people for my success or happiness. That's when I started to do a lot of work on myself, by myself. People recognize my vulnerabilities and they attach themselves to me in weird ways to try to rip me off. I'm still pretty naïve to the dirty tricks of society. When I was brought up, I never had to deal with any fights or anything that was rough. I always knew what I wanted, and I always would proceed from that level. I never had to deal with the dirty tricks, so I couldn't recognize them when they were happening to me. By the time you figure out what is happening, it's too late. Even worse, the people who are ripping you off know how to make you look and feel like you are bad and wrong. That's part of the trick. It was a big slap in the face to experience that. Now, instead of drinking, I focus more on my spiritual side. I think that I have a stream of gold within me. Even if I lose my sight, I have the confidence that there is something to hold me together.

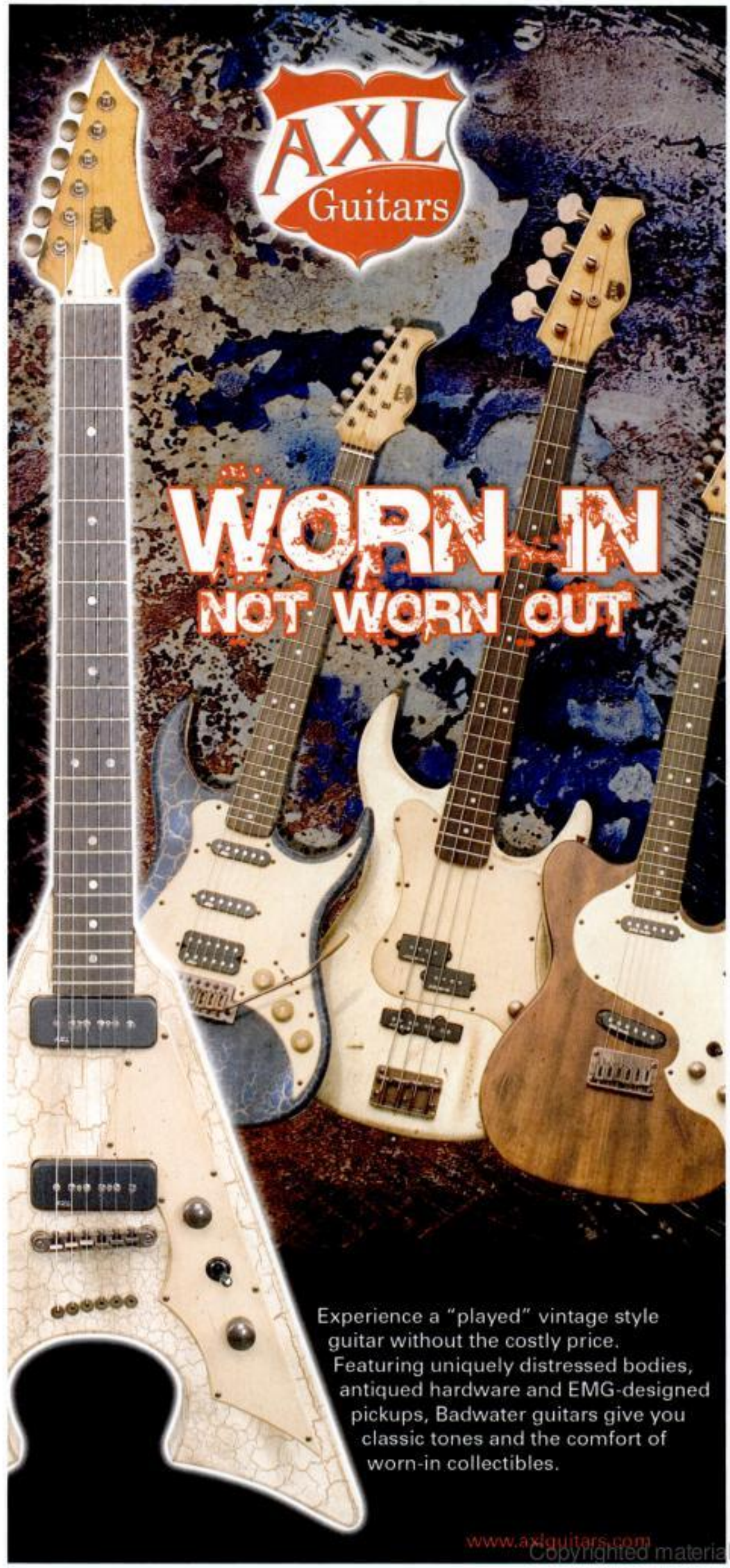
GW How did *In the Midst of Beauty* come together?

SCHENKER I got together with Gary in Muenster, Germany, at his friend's place, and introduced my new songs to him. I had melodies for the vocals, but he adapted and transformed them in his own way. When we had gone through all the songs, he went back home to write the lyrics and I went to Germany and started recording rhythm tracks—drum machine tracks for guidance, bass and rhythm guitar. Then we had Don Airey come out to do his keyboards. We also sent out the rhythm tracks to Simon Phillips in Los Angeles, where he has his own studio. He got the files from us and recorded his drum parts. We put everything together, and then Gary did his vocals. We mixed it, and that was it.

GW What influences your approach to the guitar these days?

SCHENKER I'm just being myself. I'll always be myself, more or less. It really comes down to who I'm playing with. They give me a different picture and may influence me to do different things that I haven't planned based on the circumstances or mood, but there is no structure or formula. This time I resisted the urge to double-track my rhythm guitars. I wanted to leave more space for the other instruments, and that way you also know where things are coming from in the mix. If you overproduce it with too many layers, you don't know what's coming from where. This way it's easier to imagine the musicians standing in a room.

GW All of the last three albums you've released—*In the Midst of Beauty*, *Tales of Rock*



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WHOLE LOTTA SCHENKER GOIN' ON

The tales behind his greatest tracks, in his own words.

"Doctor Doctor"
UFO
Phenomenon

»» "In those days I had an Echoplex. I'd play something and what I played would come around again. That's how I came up with the harmonized melody for the main part. Phil [*Mogg, singer*] liked it a lot, but he wanted me to come up with something else that he could sing over. He came over to my place, and I wrote the rhythm part for it."

"Lights Out"
UFO
Lights Out

»» "Pete [*Way, bassist*] wrote the main riff to that song, and I added the chorus. We often worked that way. Pete would come up with a rough riff, and I'd do a melodic part. Paul Raymond had just joined the band, and he came up with those nice keyboard parts that give the song a lot of its atmosphere. I played through a Pignose on that track.

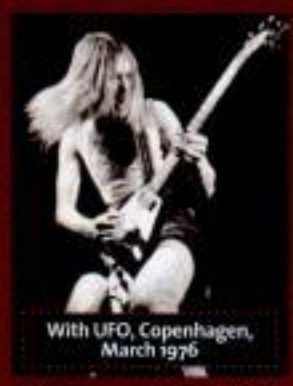
"*Lights Out* was a big step up for the band. We had two new people in the band: Paul Raymond and Ron Nevison. Even though Ron was the producer, he was like another musician in the band."

"Hot 'N' Ready"
UFO
Obsession

»» "I had a house in Los Angeles, and my brother, Rudolph, was there to visit. He was sitting by the pool, and I told him that I had to go and write some songs. I would always write songs with the Pignose amp, and I'm pretty sure I also used an octave-divider pedal to write that song. As I was playing, I could hear somebody speaking, and it was coming through the Pignose. It was telephone interference. The voice was saying, 'Hey! Can you hear this? It sounds amazing. What is this?' It sounded like he was speaking to me. I ended up talking into the pickups: 'Hello! Hello! Is there somebody there?' Apparently the cable, the octave-divider pedal and the Pignose made everything microphonic."

"Rock Bottom" (live)
UFO
Strangers in the Night

»» "Pete, Andy and I were in a rehearsal studio, just playing around, and Phil was sitting there reading


With UFO, Copenhagen, March 1976

the newspaper. When Phil heard something he liked, he would stop us. I started playing what became the main riff to that song, and Phil jumped up and said, 'That's it!' The solo was just jamming. It's loose in the middle and it's different every time I play it, but I stick to some guidelines. It would be silly for me to always play the same solo I played on the live album, which wasn't even the best version that I had played. I remember being disappointed with the live album, because I remember that I had played a much better solo at one of the shows we recorded. My playing is not based on technical skills; it's just what comes out at the moment. If I try to practice something like that solo, it will never come out as good as when I just improvise. It's all about feel. You cannot figure it out mathematically, and if you could it would take your forever to learn it, because it comes from emotion."

"Another Piece of Meat," "Coast to Coast," "Lovedrive"
Scorpions
Lovedrive

»» "For some reason, Matthias [*Jabs, guitar*] was not ready to do the whole album, so they turned to me for help. I remember going to Harz, which is a ski resort in the mountains near Hanover. My wife's parents had a house there. My brother sent me a tape of five songs, and I worked on my parts while I was in the mountains. 'Coast to Coast' was just the basic riff with a chord for the chorus—that's all there was. I learned all my parts for it and went to the studio. I put it down, and that was it. I had all my parts worked out.

"It was a mistake for me to play on *Lovedrive*, because it created a lot of turmoil for the Scorpions. I don't know if they had heard that I had left UFO, but after I recorded several songs they asked me to join the band. I turned down their offer, and after that it was clear that they would never work with me again. But I believe that things happen for a reason, and I think that it had to happen that way, because it made them realize that they needed to depend on Matthias. Otherwise, they wouldn't have formed a strong union."

"Into the Arena"
Michael Schenker Group
The Michael Schenker Group

»» "I wrote that in Peter Mensch's [*of Q-Prime management, Schenker's manager at the time*] house when I was living with him. He wanted to make something very special out of me. Later, he worked with Metallica and Def Leppard. Peter came into my bedroom one day


Onstage, November, 1987

with Def Leppard's *On Through the Night* album and asked me to listen to it. He said, 'What do you think?' And I said, 'Not much.' Gary [*Barden*] and I went to a Def Leppard concert and we had to leave. It was terrible. Peter has an amazing ability to make something out of nothing. Whatever he puts his hand on, he gets it done.

" 'Into the Arena' was written between May and July of 1980. I asked Peter to rent a rehearsal studio and put a Marshall in there. I was just me, a guitar, the Marshall and all this echo. I was just playing and playing and I came up with that song, along with 'Lost Horizons.' I don't think I was recording anything at that time. I used to record ideas onto a Teac four-track recorder. 'Cry for the Nation' was written in my bedroom at Peter Mensch's house. Some songs were written at [*producer*] Dieter Dierks' studio, where the Scorpions used to record. I had a mobile studio truck that Dieter had given me, and I was recording and engineering there myself. I had no clue how to engineer or record then, but I figured out how to do it. I recorded probably 20 songs, and a couple of them ended up on the first MSG album."

"Captain Nemo"
The Michael Schenker Group
Assault Attack

»» "I was living in Gloucester Terrace in London. My guitar tech was my roommate when I was living there. I was practicing and I broke a string, but I didn't feel like stopping. I just carried on and created that weirdness. A lot of unusual things happen by accident. It's hard to think of something unusual because we are so imprinted with habits. Once something happens by accident, we can take control of it."

"Assault Attack"
The Michael Schenker Group
Assault Attack

»» "I had an argument with my girlfriend at the time, so I went into the rehearsal studio and slept there. Ultimately, that's where I wrote the whole album. Later, the band got a house in Islington where Cozy [*Powell, drums*], Chris [*Glen, bass*], Graham [*Bonnet, vocals*] and myself lived. It was a bad mistake though; nobody ever knew


In 1997

who was coming or going. "When Graham and I went in the studio, I played the song and he tried to do something on the spot. It was interesting. Cozy Powell really added to that song. I had played the riff a certain way, but when I played it again in the song, he insisted that we change it. He said, 'No, you can't play it the same way twice!' "

TOP TO BOTTOM: JORGEN ANGEL/RETNA; JOHN ATASHIAN/RETNA; FIN COSTELLO/REDFERNS/RETNA

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'n' Roll and *Arachnophobiac*—sound different from each other.

SCHENKER It's not me who changes anything. It's the other people who get involved with the project. When I did *Tales of Rock 'n' Roll*, I sent seven songs out to the various singers and let them choose which ones they wanted to do. The songs that I did with Graham Bonnet and Gary Barden sound like what I did with them when they were with the Michael Schenker Group. The songs that Robin McAuley sang sound like the McAuley Schenker Group. This new album sounds like Gary and myself.

When Robert Plant makes a solo album he sounds like himself, but when he records with Jimmy Page and John Paul Jones it sounds like Led Zeppelin. When Jimmy Page does something by himself it doesn't sound like Led Zeppelin either. When you put everyone together, it happens.

GW How did you end up endorsing Dean Guitars?

SCHENKER I was touring America with MSG and Uli Roth was the supporting act. When we played in Chicago, Dean Zelinksy came backstage and asked if I wanted to try some of his guitars. I tried them and thought they sounded great and played good. The deal was great too, so I went with it.

GW Do your guitars feature any special pickups or modifications?

SCHENKER I don't know. I just know that I like the guitar. They make something for me and ask me if I like it. That's it. If I didn't like it, I would have had them make me something else. They just come up with something. I guess it's the chemistry. Different people can play the same pickup and it will sound different.

GW The Flying V has become like another part of you. What do you love about that guitar?

SCHENKER I don't know. I liked what Johnny Winter and Leslie West did with the Flying V. One day when I was playing with the Scorpions, I broke the string on my Les Paul and had to play my brother's guitar, which was a Flying V. That's when I discovered the combination of the V and the 50-watt Marshall. It just works.

GW Are you still playing through 50-watt Marshall amps?

SCHENKER I prefer to use a Marshall JCM800 two-channel 50-watt 2205 model whenever I'm lucky enough to find one. They always have more of a singing quality. It also depends on what type of guitar you play. Some guitars work better with 50-watt amps than others. Some people may get a similar sound through a 100-watt amp as I get with a 50-watt amp and a certain guitar. Some guitars produce more distortion. When you use a clean guitar with a distorted amplifier, it's usually the same as using a distorted guitar with a clean amplifier. I'm not very good at technical things. If I hear something and I like it, that's what I use.

GW Do you still use a wah pedal as a tone control?

SCHENKER No. I used to think that using a wah pedal sounded really good, but now when I listen to my old MSG records where I used it, I really don't like it. I like what I used to do, which was leaving the pedal at its sweet spot. I used the wah-wah that way on one song on this album, but I've given up on using it. First of all, the JCM800 apparently was designed after my sound, so it has that wah-wah midrange frequency in it already. That may be why I don't like using wah-wah pedals anymore: they add too much midrange and overcompensate for what is already there. That's why the sound gets so thin now. Before, it gave it some warmth, but now it doesn't work that way.

I don't like the sound of the wah pedal on MSG's *One Night at Budokan* album. I do like the sound of the sweet spot on *Lights Out*, but then again that was played through a Pignose amp. Live, we had all these stacks of Marshalls, but there I was, in the studio making an album with a Pignose, and it turned out to be the biggest UFO album. If people knew that before they heard the album, they would have said, "That can't be any good!"

GW What is the status of your relationship with UFO?

SCHENKER They approached me about a reunion for 17 years before it finally happened in 1994. By then I finally had my own company and UFO had collapsed. My business was doing really good, and it was based on selling only myself. UFO never really earned any money from their records. When they approached me I said I would do it if they gave me half of the rights to the band's name. I wanted to make sure that the name wasn't abused again and that they wouldn't trick people into thinking I was still in the band when I wasn't. The agreement was that UFO could not exist unless [*lead singer*] Phil Mogg and I were in the band. We started to record and there was this American guy who wanted to manage the band. He came up with this unbelievably stupid contract that was more than 36 pages long. It was very one sided—all for him and nothing for us. It was more of the same old thing that we had before, so things collapsed at that point, although I toured with UFO a few times after that, through 1998.

Around 2000 we started to reorganize again and we recorded *Covenant* and *Sharks*. In 2000 we were playing in England, but we cancelled the tour halfway through when we were in Manchester because of something that happened the night before. [*UFO bassist*] Pete Way would get totally drunk and get in my space, standing on my feet and handling my strings. The whole thing collapsed at that point. We recorded the album *Sharks* in 2001, and that was the last album I made with UFO. After that, Phil didn't want to tour anymore because he was too embarrassed by what happened in Manchester. A half year later he asked me for the name back, and I was just happy to give it to him because I wanted to move on with my own stuff.



GW You were successful on your own with MSG, so wasn't it hard to go back to a band like UFO?

SCHENKER MSG was developed for the freedom to create what I wanted to create and tour when I wanted to tour. I have refused numerous big offers, but I'm happy I never ended up in those big bands because it would have been more of the same thing as UFO. After I screwed up the Scorpions by disappearing in 1979, I did not really understand what my problem was, but I personally think that everything is meant to be the way it is. I told my brother that it would have been terrible for him if I stayed with the Scorpions. He wouldn't have had the same life. He comes from similar genes as me so he has a similar sense of melody. He needs to have a good partner to share his creativity with. Klaus [*Meine*] and Rudi are a great team. With two Schenkers in the band it would have been too much of the same thing. When I did MSG I realized that I needed to do my own thing. But even that wasn't enough because I also needed to explore my spiritual side with the [*four*] acoustic *Thank You* albums [*released between 1993 and 2003*]. My creative outlets need to be on different levels.

GW You've endured a lot of hardship and conflict, yet it's never seemed to affect your creative output.

SCHENKER There are reasons why these things happen. While I was going through that, I was also experiencing amazing things. I realized it's just part of my journey through life. Some people have a great beginning of life and a bad ending. I just saw a headline on a magazine in Germany that said "Wunderkind and late bloomer" and I thought Wow! That's me! Things happened very quickly for me in the beginning. All of a sudden my success was right there.

I'm lucky that I got over the roughness during the first half of my life and am having the better part during the second half. If you do all the good things during your early years, you don't truly enjoy them because you are dumb and carefree. When you're older and wiser you appreciate life differently. At least that's how I feel. It's hard to tell which is the better way around, but I like where I am right now.

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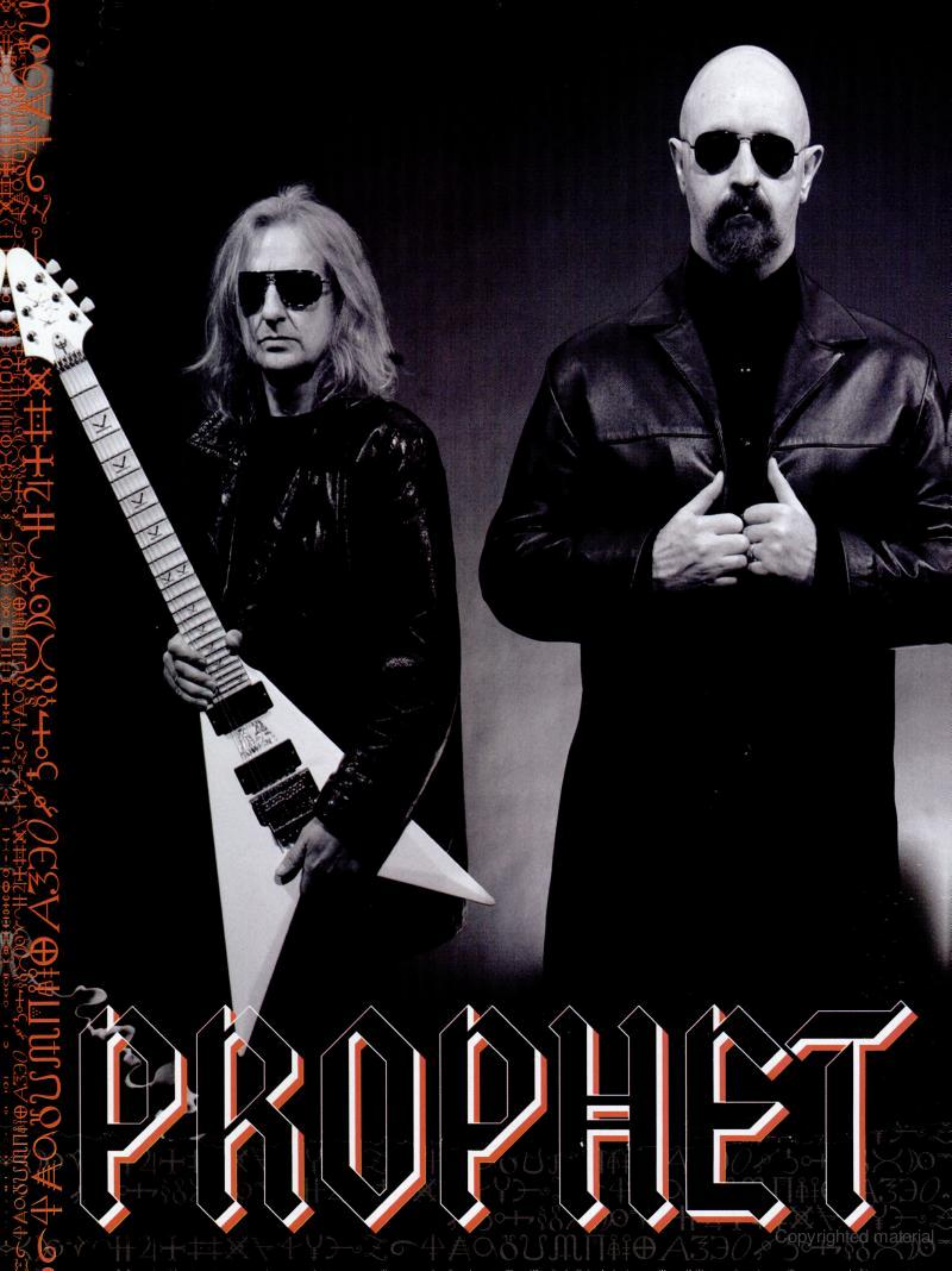
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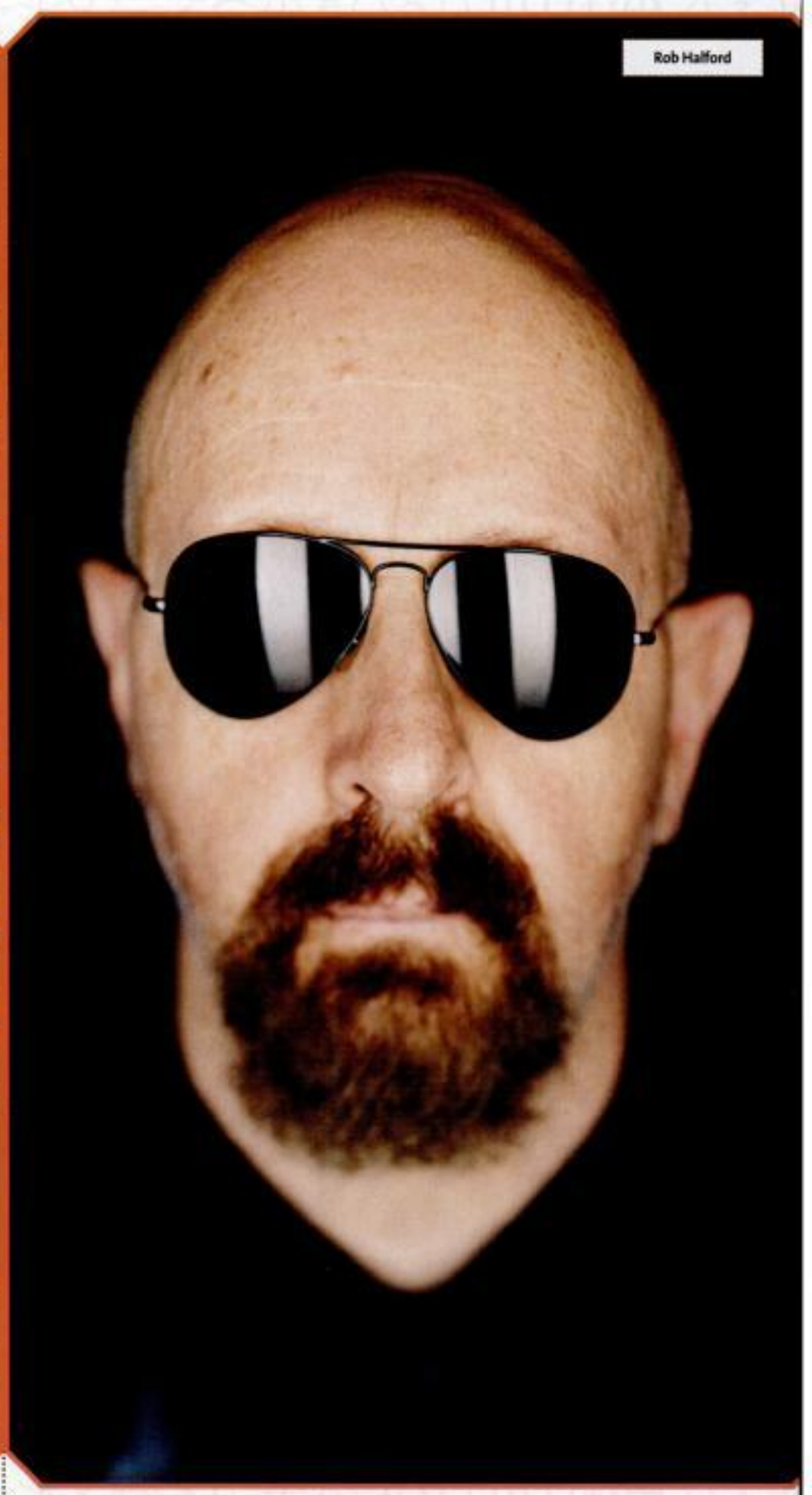


IN WHAT MAY BE THE BIGGEST CREATIVE GAMBLE OF THEIR CAREER, JUDAS PRIEST BET THAT THEIR FANS ARE READY FOR NOSTRADAMUS, THE GROUP'S NEW DOUBLE-LENGTH CONCEPT ALBUM ABOUT THE LEGENDARY FRENCH SEER. GLENN TIPTON, K.K. DOWNING AND ROB HALFORD TAKE STOCK OF PRIEST'S LEGACY AND LOOK INTO THEIR FUTURE.

BY RICHARD BIENSTOCK
PHOTOS BY JIMMY HUBBARD

MAKERS





"YOU CAN'T LIVE THIS LONG in metal without having done *something* right," says Judas Priest singer Rob Halford, reflecting on his band's 34-year recording history. Halford and his Priest bandmates, which include longtime guitarists Glenn Tipton and Ken "K.K." Downing, have done many things right in that time. First and foremost among them is producing one of the most impressive and influential catalogs in heavy metal, including such seminal albums as 1980's *British Steel*, 1982's *Screaming for Vengeance* and 1990's *Painkiller*. And though they've had their down moments over the years, most notably during the band's prolonged split with Halford, which stretched from 1993 to 2003, the self-proclaimed "Metal Gods" returned to form with 2005's *Angel of Retribution*.

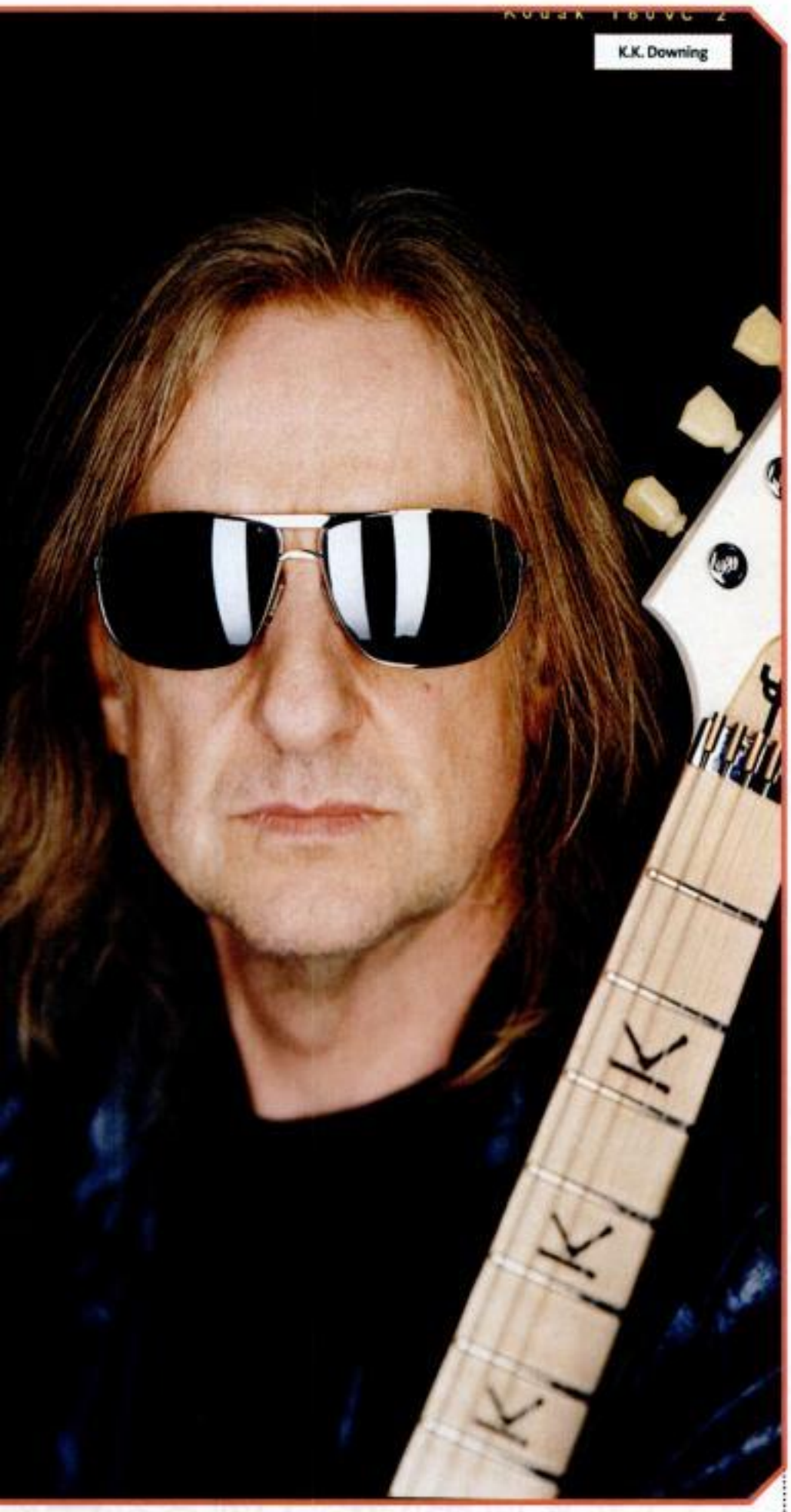
"Some bands hit a mark and then fade away," Halford continues, "while others live on their past glories. But Priest continue to forge ahead. We firmly believe there's always another great moment to achieve."

With *Nostradamus* (Sony), their 16th and newest studio album, Halford and Co. contend that that next great moment is upon us. Featuring 23 tracks spread over two CDs, for a total running time of nearly 100 minutes, *Nostradamus* is hardly the sound of a band fading away. Nor is it merely a rehash of past Priest efforts—unless, of course, you can name another of the band's albums that opens with the reedy tones of a lone flute.

Rather, *Nostradamus* finds the veteran act in somewhat unfamiliar territory. Its songs form a concept album centered around the titular 16th-century French physician—and, some believe, prophet—famous for his writings in which he foretold of various catastrophic world events, including the rise of Adolf Hitler, the assassination of John F. Kennedy and the terrorist attacks of September 11, 2001.

To lend an appropriate sense of musical gravity to the topic at hand, Judas Priest embellished their sound with a host of decidedly "un-metal" instruments, including strings, woodwinds and, most prominently, an abundance of keyboards and synths. "Because we were dealing with a guy who lived five centuries ago, it was essential to bring in an orchestral element to marry

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"WE FIRMLY BELIEVE THERE'S ALWAYS ANOTHER GREAT MOMENT TO ACHIEVE."
—HALFORD

to the Judas Priest sound," Downing explains. "It was exciting to see how it would turn out, but I think we quickly felt confident that it was going to work. We also knew that the finished product would be very unique—certainly for Priest, but also for the larger metal world in general."

Consider, too, that at various times on *Nostradamus*, Halford—who is renowned for his rather dramatic vocal style and multi-octave range—lapses into singing in both Italian and French. Put it all together, and the result is an album that veers from classic rock chug to dinner-theater musical performance to full-on power-metal opera. Whereas songs like "Awakening" and "Shadows in the Flame" consist primarily of vocals and spare acoustic guitar picking, at the other end of the spectrum the epic and appropriately titled "War" mixes martial drums, strings, horns and the piercing clanging of swords to sound an epic battle scene.

There's also plenty of classic Priest guitar work in the mix. The album's title track features a trademark Downing-Tipton single-note riff in the style of "Painkiller" and *Screaming for Vengeance*'s "Electric Eye," while on cuts like "Persecution," "Prophecy" and "Revelations" the two guitarists trade off on some of the most intense dual-guitar soloing of their careers.

"We throw everything in there," Tipton says. "As a complete piece the album is rather exceptional. When I think about what other people might compare this record against, not a lot comes to mind."

Halford and the guitarists say that they hope to eventually perform *Nostradamus* in its entirety as a full stage production, but that will have to wait for the time being. First up for Judas Priest is this summer's Metal Masters tour, on which the band will headline a bill that includes Heaven and Hell, Motörhead and Testament. After that, who knows?

"There's always been this sense of adventure in Priest," Halford notes. "We go into each new project thinking, What else is there left to do? We're always looking for ways to expand the parameters and possibilities of our music and find that next great moment."

On a recent May evening, Halford, Downing and Tipton stopped by the *Guitar World* offices to talk about some of those great moments. In a career-spanning interview, the three musicians discussed their classic albums, trademark dual-guitar approach and the secret to writing a great riff. They also went into detail about *Nostradamus*, the upcoming tour and what it was like to play with one of their own musical idols, Led Zeppelin.

****

GUITAR WORLD Let's begin with the new album. Why did you decide to do a concept record about Nostradamus?

K.K. DOWNING Because he's metal!

ROB HALFORD [*laughs*] We did find, I think, he was actually a metallurgist, and an alchemist, too. He dealt with that metal world, and I think that was kind of a surprise to us.

But the real story is that at the end of the tour for *Angel of Retribution*, in 2006, our manager, Bill Curbishley, met with the band to discuss what we were going to do next. As is generally the case with Priest, we usually take a break, and then Glenn, K.K. and I get together to begin writing. So this was an opportunity for Bill to present his ideas. He knew we had been talking for many years about doing a concept record, and he put it out there, a project centered on Nostradamus. It was a complete surprise, but we ran to it because we all knew bits and pieces about the man, in particular the prophecies. So there he was, Nostradamus, and the concept was launched.

GW Bill managed the Who for many years and was involved with that band while they were making *Tommy*. So he knows a thing or two about this concept album stuff.

GLENN TIPTON *Tommy* has been a hugely successful rock opera. Bill's a great thinker, and he comes up with very solid ideas. And obviously doing a metal version of the story of Nostradamus was an idea he pondered for quite a while before bringing it to us. We believed in it right away.

GW Was the additional instrumentation—strings, keyboards, woodwinds—considered during the writing phase, or merely added after the fact?

TIPTON We did all the arranging ourselves, although we did bring in Don Airey [*Deep Purple, Black Sabbath, Rainbow*] to play proper keyboards. But we knew what we wanted for the result. And actually, we wrote some of the songs based around keyboard riffs, which is unusual for us, and then blended that in with our guitar ideas, just to give a different edge. Other than that, we went about things in exactly the same manner as we compose every album: Ken, Rob and I pooled our ideas, and when we knew we were on to something, we worked it out. We just kept writing and coming up with great things.

GW Did you listen to any classical or opera for inspiration and ideas?

HALFORD We know everything there is to know about metal riffs and metal guitar, so we were looking forward to the opportunity to open our minds to other styles. When I went to work every day for the writing sessions, all I listened to was classical music. I have a 30- or 40-piece box set of every well-known classical piece. And I listened to people like [*Luciano*] Pavarotti and other classical operatic singers, just to stimulate my mind.

GW That explains your singing in Italian on the song "Pestilence and Plague"...

HALFORD And I speak in French at the end of the album! That was all in

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fun. We had a good time making this record. It was a difficult album to do just because of the amount of material, but it never became a chore. At the end of the day we always had something we were excited about.

GW Do you actually speak Italian?

HALFORD No. It took me a while to get the perfect pronunciation. We had to go to a lot of different sources. In actual fact, we wound up getting somebody who taught Italian at a college to speak into a tape machine so I could represent it correctly and not worry about saying the wrong thing and offending our Italian fans!

TIPTON And the reason we ended the album with Rob speaking in French is because Nostradamus was French. So we thought it was a very appropriate and dramatic way to finish: "The end of humanity"—*humanité*. He sounds a bit like Jacques Cousteau!

GW There's been some talk about staging the album as a full performance piece.

HALFORD We'd like to do that. But first we have the Metal Masters tour, so we're probably looking at doing something next year, because it will take a long time to put a production like that together. We want to do a really spectacular stage presentation, where people will be stunned not only by the performance of the band but also the visual experience.

GW As far as the Metal Masters tour is concerned, will you be pulling out any buried classics for the set?

HALFORD We've been talking about it. I mean, we've played "Breaking the Law" [British Steel] "Victim of Changes" [*1976's* Sad Wings of Destiny] and "You've Got Another Thing Comin' " [Screaming for Vengeance] millions of times at this point. And sometimes you say, "Do I really want to go out and play this again?" But the fact is that once you dig into it and the fans are living it with you, it's like you're playing it for the first time. Plus, if we didn't play those songs, there are the fans that would be upset. And we've all got our favorite songs that we always want to hear. When I got a bootleg of the recent Led Zeppelin show in London, I wanted to hear "Stairway to Heaven," you know? That's the way our fans feel about our music. It's one thing to have your favorite song playing on your iPod. But when you hear it live and you're inside of it, it's the greatest feeling in the world.

GW Any songs in particular you can point to?

TIPTON Some of the ones we're discussing for this tour are "Hell Patrol" [Painkiller], "Devil's Child" [Screaming for Vengeance], "Dissident Aggressor," "Sinner" [*both from 1977's* Sin After Sin], "Rock Hard Ride Free" [*1984's* Defenders of the Faith]...

GW Rob just mentioned hearing a bootleg of the recent Led Zeppelin show. Judas Priest once opened for Zeppelin, correct?

DOWNING We did—for two shows, in '77. It was our very first tour of America.

HALFORD We had just finished our own tour when we got word from Robert Plant, who knew we were in the States. He basically said, "I know you guys are done, but Zeppelin are doing two Bill Graham Day on the Green events in Oakland. Are you interested?" So we said, "Of course!" and hung out for a week or so in a cheap motel until the show date. Those two gigs really helped break us on the west coast of America. For that reason alone we didn't want to pass up the opportunity. But mostly we did it to play with Zeppelin, who were incredible. The poignant part was that it was the last two American shows they did with John Bonham. So that's a great memory. We'll never forget it.

GW Well, now that they've been playing again, maybe you can do more shows together.

HALFORD Perhaps that's another Nostradamus prophecy!

GW Rob, with two great guitarists and co-writers at your disposal, do you find that you gravitate toward either K.K. or Glenn depending on the idea you have for a song?

HALFORD Not really. We've always written as a trio, even if we come up with the initial idea separately. When we get together we present the ideas, and the two of them immediately go into each other's worlds and work on it. I think we understand now, as we have for many years, that this extraordinary guitar partnership of Downing and Tipton is part of the magic of

BRITISH STEEL

THE GEAR BEHIND JUDAS PRIEST'S LEGENDARY SOUND.

WHILE MANY LEGENDARY ROCK guitarists are associated with only a select few instruments—think Jimi Hendrix and Fender Stratocasters and Gibson Flying Vs, or Angus Young and Gibson SGs—the men in Judas Priest have played a variety of guitars over the course of their careers. In his pre-Priest days, Glenn Tipton stuck primarily to Strats. "I was a huge Rory Gallagher fan," he explains, "and Rory always played a Strat through a Vox AC30, with a [*Dallas Arbiter*] Rangemaster treble booster. So I went out and got the exact same setup." At an ill-fated gig in Newcastle, however, all of Tipton's Rory-like gear was stolen. After receiving a compensatory check from the concert venue, the guitarist purchased a '61 Strat and an SG. "Suddenly I was a two-guitar man," he says, "and those were the instruments I stuck with for a long time in Priest."

K.K. Downing, for his part, was attracted to Gibson Flying Vs almost from the start. "I was very much a Hendrix guy," he says, "and as soon as I saw that Flying V I wanted one. The first one I bought was a '67, a vintage—though at the time it wasn't very old. That's what I used on a lot of the classic Priest records, like *British Steel*."

In the Eighties, both guitarists entered into a long and still ongoing relationship with Hamer, as the company began producing custom instruments for each of them. "The vintage stuff was just getting older and more fragile, and we didn't want to take those guitars out on the road anymore," says Tipton. "Hamer would build us anything we wanted, and we knew we could rely on them."

Tipton's primary Hamer, which he uses to this day, is a custom version of the company's



Phantom. "It has a Strat-like body with a very slim, SG-ish neck," he says. "So that's the best of both worlds for me. I have three or four different models. I used my main one, which has EMG-81 pickups, for much of *Nostradamus*." In the late Eighties, Tipton also designed the Hamer GT Custom, which is notable for its angular, Gibson Explorer–like body. He continues to use these and other guitars, including Les Pauls, ESPs, Fender Strats and Telecasters,, as well as a custom instrument recently built for him by famed British luthier John Diggins.

Downing's Hamer of choice has always been the Vector, which has a body shape similar to a Flying V. In the mid Eighties the company began building customized models for the guitarist with the inscription "K.K. Downing by Hamer" on the headstock. Other easily recognizable Downing Hamers are his "studded" and mini-V models. In addition, Downing currently uses ESPs, Strats and a variety of custom instruments, including a Dan Johnson V with a three-pronged "Priest Cross" headstock. His most recent acquisition is a white custom V built for him by KxK Guitars, which features a scalloped maple fretboard, EMG pickups and a single volume/pickup knob, located on the back of the instrument's body.

Downing and Tipton's amplifier preferences have varied over the years as well. While the classic late Seventies and early Eighties Judas Priest albums were recorded primarily with Marshall 50- and 100-watt heads, in recent years the two have taken to using various pieces of rack gear, including Rocktron Piranha and DigiTech GSP 1101 preamps and Marshall 9100 power amps. The rackmount setup has proven to be particularly fitting on the road.

"On tour you need equipment that you know will get you through that night's gig," Tipton points out. "Something in a protective case in a rack will be much more stable than an old tube amp. It's the same with guitars, which is why we began using Hamers rather than the vintage stuff all those years ago. The classics are great, but I'm a firm believer that if you work hard enough, you can get something new and exciting out of any piece of gear." ∗ —R.B.

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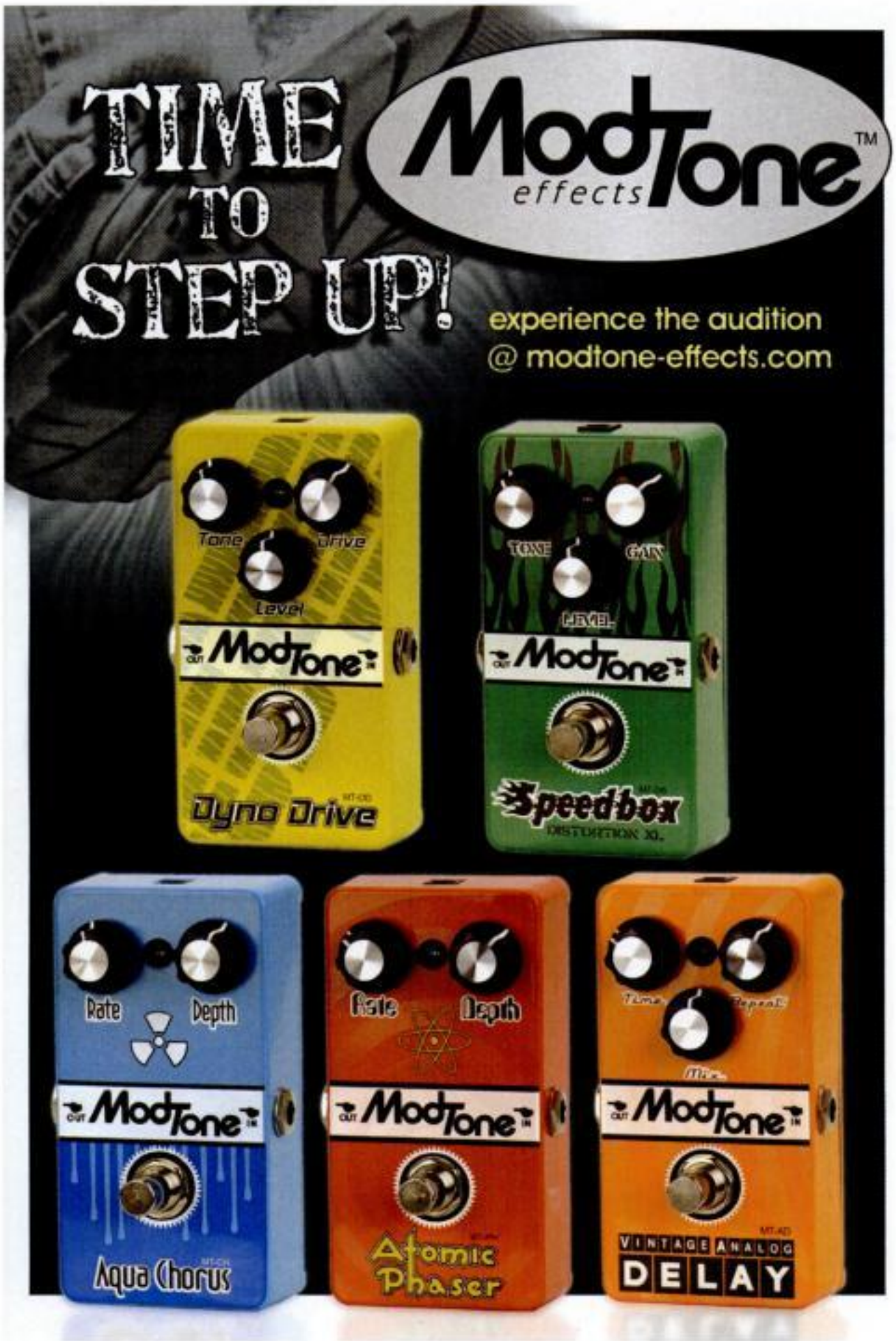
Priest. It's well known that Glenn's style of lead, for example, is completely different from Ken's, as is their rhythm playing, to some extent. You get the combined effect, and that's my inspiration. I've rarely sat down with either one of them exclusively. For me, it's always been a big thrill to be in the company of them together.

GW What would you say are their obvious differences?

HALFORD Phrasing, especially in the lead breaks. To me, Glenn has always played his leads much like a singer would use his voice. Something that comes to mind instantly is "Beyond the Realms of Death" [*1978's* Stained Class]. Glenn's phrasing is very similar to how a vocalist would deliver his lines. He'll finish with a flourish, as though he's taking a breath, and then go on to the next piece. Now Ken, he's a Hendrix fanatic. The things he does with a whammy bar and feedback are kind of his trademark.

GW Another guitar trademark in Judas Priest is that you guys tend to trade off during solos rather than rely on harmony playing or relegate one of you to the lead spot and the other to rhythm for an entire song. How did that develop?

DOWNING It's sort of always been the way we work together. What's funny is that we don't normally say, "You take this and I'll take that." We usually find that I've done a solo that I feel is appropriate and Glenn's done another that he feels is appropriate. So we wind up using them both but trade off to give the song more excitement.



GW So in many cases it's actually that you each wrote a solo, and instead of choosing one you split them into pieces and go back and forth?

TIPTON Yes. And if we need to extend a song to fit it all in, it's easy to do, especially in this day and age with Pro Tools. As long as the lead is appropriate and not too self-indulgent, and does the song justice, there's no reason to not just let it all go in.

GW Many of the two-guitar hard rock bands of the Seventies, like Wishbone Ash and Thin Lizzy, relied heavily on harmony playing rather than two distinct guitars that traded off on lead and rhythm.

TIPTON We did feel that we were doing something different. Because yes, with a band like Wishbone Ash, it was nearly all harmony guitar playing and melodic lead breaks. We wanted to do some of that, but we also wanted to do two other things. One was that, when one guitarist played a lead, the other would lay down a good solid rhythm so that the band was still heavy. The second thing was that we wanted to create excitement by having two actual lead guitarists, as opposed to twin guitar players that played together melodically. And we felt it would be even better, especially with our different styles, to actually trade off. And it was that trade-off thing—where one plays lead the other plays rhythm, and then you reverse it and switch roles—that kept it interesting and exciting. And also heavy!

GW In addition to the dual solos, Judas Priest have always been known for writing memorable guitar riffs. What makes a great riff?

TIPTON Simplicity. I also find that a great riff always has a bit of itself repeated, like in Zeppelin's "Whole Lotta Love" or "Bring It on Home." So the elements are that they're simple and repetitive. But having said that, coming up with them is the hardest thing in the world, you know?

DOWNING And it gets even harder after you've already done about 500 of them!

HALFORD A great riff is something that's melodic—"Breaking the Law," "Living After Midnight" [British Steel]. Something you can sing. We've always had this very open and democratic way, where one of us will step in and say, "If you play that note, that might happen." We're very receptive to one another because we want the best from that moment. And we're always asking and searching for how to get to that place. But it's melody, melody, melody. That's what makes riffs memorable and gives them life.

GW Priest were one of the first heavy bands to make the jump from playing what was in essence a form of amped-up blues rock to something more distinctly "metal," as we've come to know it today. You really presaged thrash and various other extreme subgenres. Can you pinpoint when you sensed you were turning that corner?

HALFORD To me it seemed to happen around the time of *Sad Wings of Destiny*. And I think that's a valuable point. Most guitarists will acknowledge the fact that so many of the greats came from the blues. And as it started to get really loud, with Jimi Hendrix and Johnny Winter and Jeff Beck playing the more psychedelic, electric blues rock, it slowly transformed into this more metal sound. I think with us, we just

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got a little more direct in terms of riffage. But you can still hear the blues in Glenn and Ken's playing. I don't think they ever left that behind. It's in their souls. But in terms of the structuring and composition, that period was a turning point.

TIPTON If you want to remain a blues player all your life, you can do that. I was a blues player when I started out, but it was never in me to remain there. I needed to progress. Like Hendrix progressed. And it was progressive blues, wasn't it, that led to the beginning of metal? But then it didn't stop there. And it's been that continual search and progression that has taken blues to rock to metal and to other offshoots.

GW To my ears, *British Steel* is the one that really laid the blueprint for what would become the sound of metal in the Eighties.

DOWNING Yes, well that's a very simple and straightforward record. It's stripped down and direct. And we were under some time constraints with that one. We had just come back from Japan and the label wanted another album. So the songs just burned out of us. "Rapid Fire," "Steeler," "Metal Gods," "Breaking the Law"—they all came together on the fly, really. We had to literally go into writing and recording mode straightaway. And you get that sense, that real immediate, organic feel. I think *British Steel* has become pivotal to a lot of other metal musicians. A lot of people cite that as an influential record.

GW You guys were trying out some different styles during that period. "Killing Machine" [*from 1979's* Hell Bent for Leather], for example, has a funky, almost disco feel to it.

HALFORD Yes, and "Burning Up," as well. Those are two of my favorite tracks, actually. I don't really know where that comes from. It's where you're at musically at a certain time in your career. And that's what's so cool about a Priest record. Each one is distinctive in style and performance.

GW One of my favorite Priest records has always been [*1981's*] *Point of Entry*. That seems to be one of the albums that many fans regard as a misstep. Would you agree?

HALFORD It depends how you interpret the word "misstep." I think each record is as good as it can be at that moment in time. It's like an actor, or a director, or a painter, or a writer: you do the best that you can do in terms of creation at that moment. As long as you feel you're advancing, that's what it's all about. And you know, I don't think there's one song Priest have done that makes me take a sharp breath. That never happens. Because we all agree on everything before it goes out to the public. But there's this fascination with this band, or any career band, whether it's Black Sabbath or the Scorpions or Maiden or AC/DC. People go, "Oh, this one's my favorite album, that one's a pile of shit!" That's the passion that the fans have. But we believe in everything we do.

GW On the flipside, do you have any record that you'd point to and say, "This is the epitome of Judas Priest."

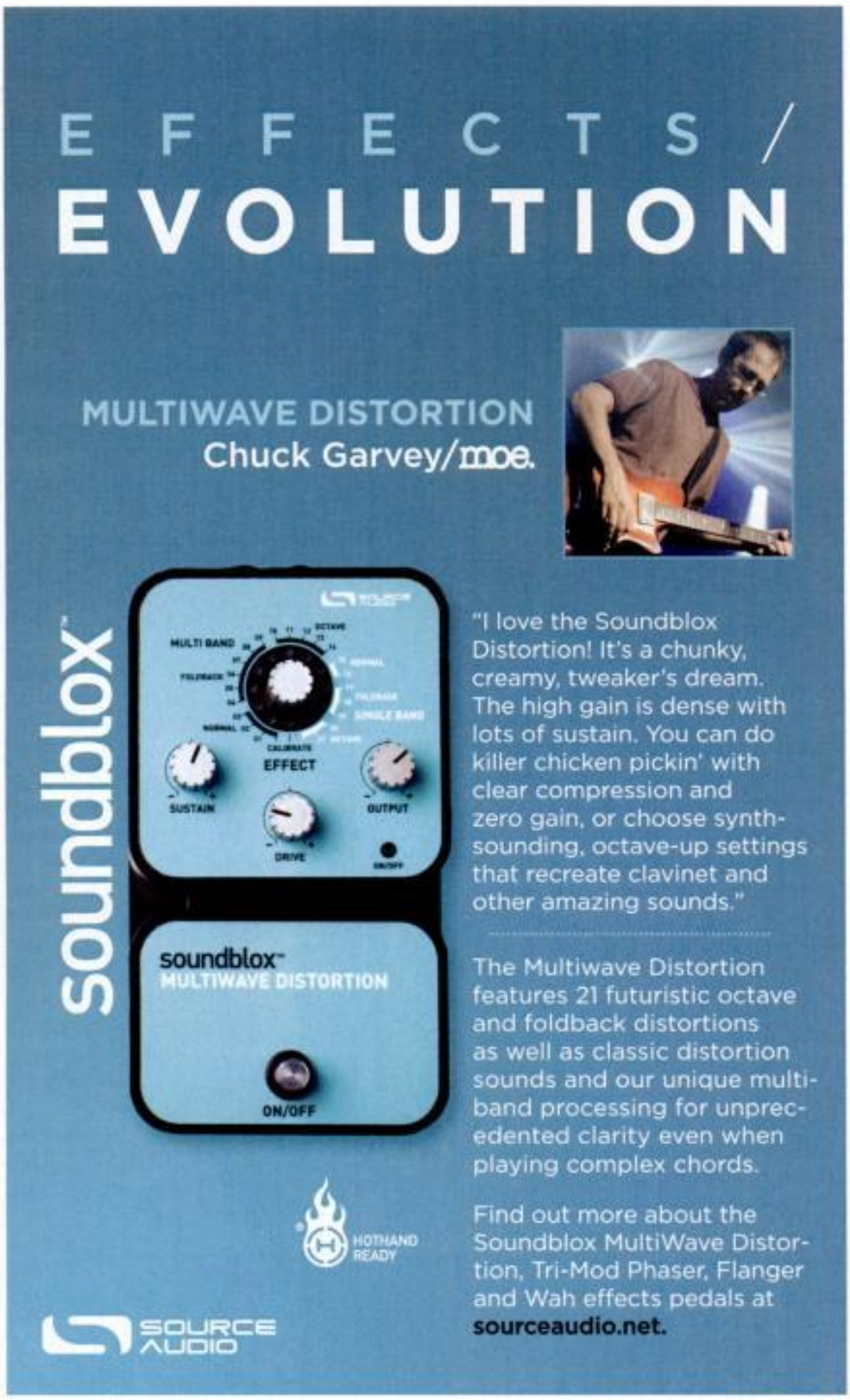
HALFORD I think we've all got our personal favorites. Mine go from *Sad Wings of Destiny* to *British Steel* to *Painkiller*. And everything in between! I don't think any of us spend our days listening to everything we've done, and that's because we never really dwell that much on past creations. We're more interested in the job at hand—what else there is to do. But I have an iPod that has every Judas Priest record on it, and sometimes I put it on shuffle and it's absolutely mind blowing. It really is. It's a trip. To go from "Dying to Meet You" [*1974's* Rocka Rolla] to "Burning Up" to "Turbo Lover" [*1986's* Turbo] to "Painkiller" back down to "Screaming for Vengeance" back up to "Ram It Down" [*1988's* Ram It Down] to "Living After Midnight"—it's absolutely remarkable. But it's all Priest, and that's really the most important issue. It's all instantly recognizable—the guitars, the vocals, the rhythms. There's a signature Priest element to everything we do, and we've kept that, from our first recordings to today.

GW To return to today, there's currently a lot of discussion about the death of the album format and how listeners are interested only in individual songs. And here come Judas Priest with not just a new album but a concept album that spans two CDs and is also being released as a triple-vinyl set. It's pretty...

TIPTON Stupid?

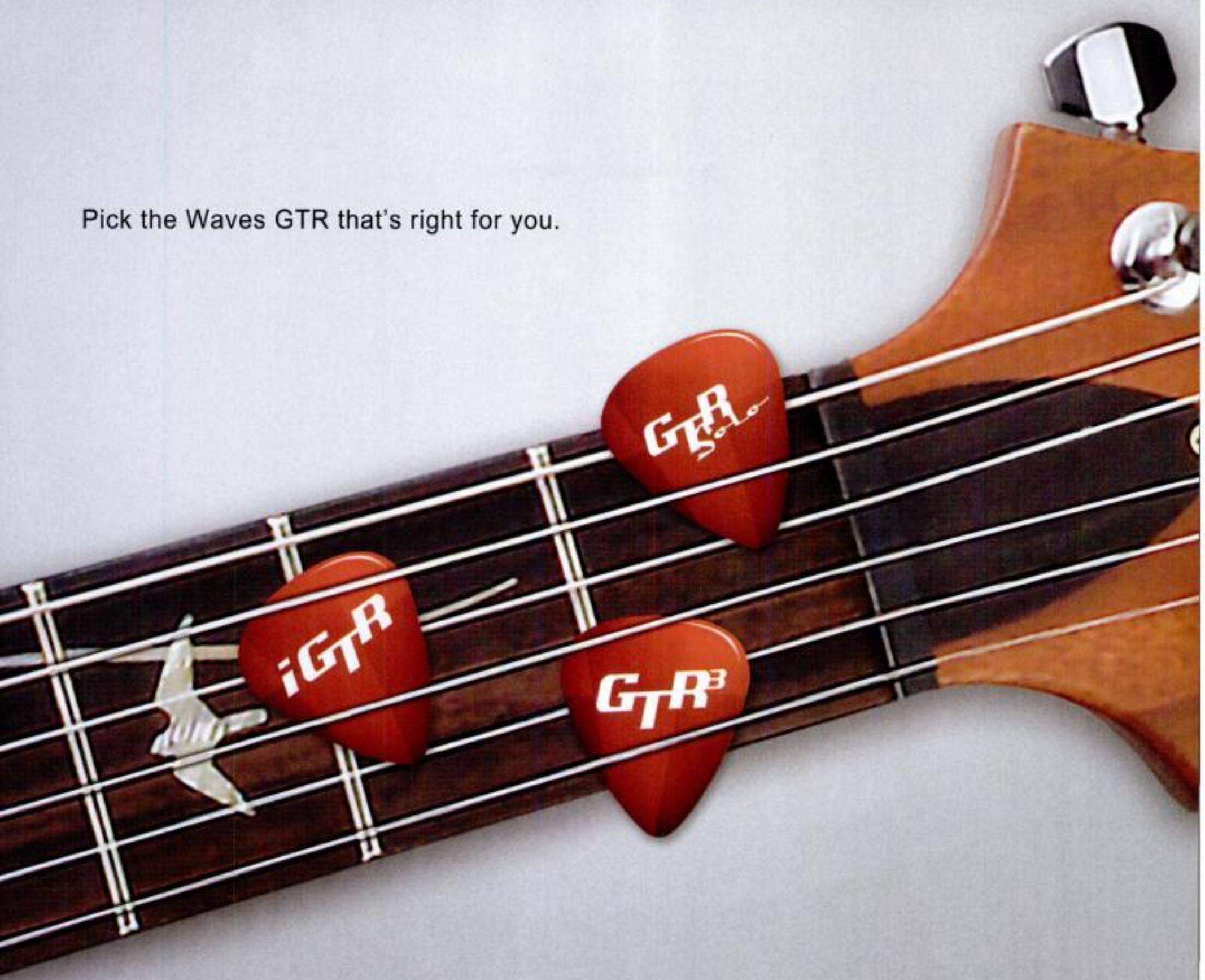
GW I was going to say "bold," but sure, let's go with your word.

TIPTON [*laughs*] Well, it really shows what Priest are all about, doesn't it? We do what we want to do. We're not in it for the money, and nowadays with downloading and all that, there's not too much of it anyway. Though we are hoping that people will take *Nostradamus* as a whole, and that includes the packaging, the art, the complete story. We know that's against the odds, but we've always been brave enough to give it a try and to go where no man's gone before.



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LADY KILLER

It took countless studio hours to record and led both his bassist and manager to abandon him. But 40 years on, **ELECTRIC LADYLAND** lives on as Jimi Hendrix's greatest triumph and one of rock and roll's most vital albums. {**BY ALAN DI PERNA**}

IN THE WINTER OF 1967, Jimi Hendrix walked into Olympic Studios in London to begin work on what would prove to be a monumental album, a panoramic, double-disc set that many Hendrix fans consider to be the artist's greatest work. This year, Hendrix devotees and rock lovers of every stripe are celebrating the 40th anniversary of *Electric Ladyland*. Not only a crown jewel of the Hendrix canon, it is routinely ranked among the greatest rock albums of all time.

Electric Ladyland was not born easily. It would take Hendrix an entire year to realize the towering and complex sonic edifice he was carrying around inside his head and heart. But then *Electric Ladyland* is a superhuman effort on many levels: a grand summary of Jimi's personal cosmology, an intricate construct made up of UFO lore, mythology, parallel universes, astral travel, alternate realities, reincarnation and the magical powers of a love supreme. *Electric Ladyland* is the quintessential Hendrix, fashioned from the primordial mud of creation itself, carried downriver by the eternal truth of the blues and bursting through the doors of perception thrown wide by the psychedelic revolution of the late Sixties.

Back then, a year was considered an impossibly long amount of time for a rock-and-roll artist to spend on an album. In the process of making *Electric Ladyland*, Hendrix's manager and confidante Chas Chandler—the man who'd discovered Jimi and made him a star—walked out on him. Hendrix's band, the Experience, was starting to fall apart and would further unravel during the album's transcontinental sessions, which at times seem interminable. Throughout the recording of *Electric Ladyland*, Hendrix was tangled up in legal difficulties stemming from years of contractual carelessness and blatant rip-offs. He was frequently obliged to halt work on the album to go out on the road and earn money for the next phase of the project and keep the whole boat afloat. By this point, Hendrix, bassist Noel Redding and drummer Mitch Mitchell were already pretty beat up by a solid year of hard touring and the creation of two superb albums, *Are You Experienced* and *Axis: Bold as Love*. Their energy had been further drained by excesses of the highest order, intensified by copious ingestion of LSD and other popular intoxicants of the day.

Electric Ladyland would prove to be the final album that the Jimi Hendrix Experience recorded together. The group broke up shortly after it was finished. *Electric Ladyland* would also be the last studio album that Hendrix saw through to completion during his life. Of course he'd have no way of knowing that late in '67 when sessions for the album began—unless one believes, as some devoted fans do, that Hendrix was some kind of highly evolved being who had mastered time travel and transcended the mundane limitations of yesterday, today and tomorrow. The guitar work throughout *Electric Ladyland* is certainly sufficiently stellar to give rise to such speculations.

If Jimi's personal world seemed on the verge of falling apart in 1968, so did the greater world at large. The Summer of Love had passed and seemed long gone. The Vietnam War was escalating, as was resistance to the bloody debacle; the howls of protest grew increasingly angry as the body count rose. The black power movement had also entered a



At the Woburn Music Festival in Bedshire, England, July 6, 1968. It was the Jimi Hendrix Experience's only U.K. performance that year.

MICHAEL PUTLAND/RETNA LTD.

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new militant phase. There was violent racial unrest in America's cities. The year 1968 would witness the assassinations of Robert Kennedy and Martin Luther King. The Democratic National Convention in Chicago became a bloodbath as police brutally suppressed anti-war demonstrations.

All this cataclysm and chaos is captured on *Electric Ladyland*. It's there in the apocalyptic eruptions and anguished cries that Hendrix wrenched from his Stratocaster and propelled through his battle-scarred Marshall speaker cabinets. Yet the album also contains some of Hendrix's most lyrical, melodious and downright tender playing ever. Jimi's great theme on *Electric Ladyland* is creation itself. The album is a roomful of mirrors, an image that Jimi first presented to the world in *Electric Ladyland*'s trippy liner notes; the lyrical content reflects the process of the music's creation. The album, with its difficult birth, becomes a metaphor for the creation of the universe, of life, of...well...everything. And as we all know, you can't make an interstellar omelet without breaking a few cosmic eggs.

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PRODUCTION OVERVIEW: LADYLAND MIGRATES—LONDON TO NYC

The world was changing fast in 1968, and so was recording technology and indeed the whole way people went about making records. The initial sessions for *Electric Ladyland*, which took place between October of '67 and April of '68, were recorded on four-track analog tape at Olympic. Four-track was the technology that the Beatles used to create their 1967 masterwork *Sgt. Pepper's Lonely Hearts Club Band*, and also the format that Hendrix employed for his first two albums. By bouncing back and forth between two four-track machines, creative engineers could achieve remarkably complex sonic results, as all of these albums eloquently demonstrated.

So for the initial stages of *Electric Ladyland*, Hendrix was on familiar turf. Olympic was where he had recorded parts of *Are You Experienced* and pretty much all of *Axis*. Olympic was London's hippest studio at the time, home to the Rolling Stones and gifted newcomers like Traffic. By the time sessions for *Electric Ladyland* began, Hendrix had secured a place for himself in this elite club.

"Olympic was an old movie house with a suspended floor," recalls Eddie Kramer, the session engineer who had worked with Hendrix ever since the *Are You Experienced* sessions. "The room was really huge, like 70 by 45, with a 45-foot ceiling. Mitch's drums would be off to one side, on a little platform, with a small canopy over the top to prevent spillage. Jimi's amp would be close by, set in the middle of the room, with just a couple of go-bos [*movable baffles*] on each side for acoustic isolation. Mitch's bass amp was close to that. At Olympic, I'd generally record the drums in stereo with bass and guitar and then bounce those four tracks down to two tracks of a second four-track machine to keep the stereo imagery."

By the time work began on *Electric Ladyland*, Hendrix's core guitar rig had also fallen comfortably into place. His axes of choice had long been right-handed Fender Stratocasters; left-handed, Hendrix reversed the strings, generally, and flipped the guitars "upside down" to play them. On his arrival in England back in 1966, he had been turned on to 100-watt "Plexi" Marshalls by the Who's Pete Townshend, and these were a key ingredient in Jimi's sound for *Electric Ladyland*. Effect devices were few and far between in the late Sixties, but Hendrix had gotten in early on Fuzz Face distortion pedals, Vox wahs and the Octavia, an early octave divider devised by British effects wiz Roger Mayer. Hendrix and Kramer also devised a repertoire of studio-based effects for the guitar, including tape-based delay and stereo flanging.

By April 1968, the ever-restless Hendrix was ready for a change. The *Electric Ladyland* sessions moved over to New York and a studio called the Record Plant, which had just opened at 321 W. 44th Street. The studio was the brainchild of entrepreneur Chris Stone and engineer/equipment designer Gary Kellgren (who died in 1977). Their idea was to create a hip, creative environment for the new breed of rock



artists coming into power in the late Sixties.

"Studios at that time were very antiseptic, like hospitals," says Chris Stone, "with white walls, tile floors and fluorescent lights. But Kellgren always believed that a studio should be like a living room. So we set out to create a living room. But one of the things that *really* attracted Hendrix to the Record Plant was the ability to play loud music. Most of the studio monitors in those days were not capable of getting up there around 100dB. Kellgren, of course, was able to do that. He had massive Tannoy speakers hanging from chains in the control room. And Hendrix loved loud music."

Hendrix had worked with Kellgren at Mayfair Studios in London on "Burning of the Midnight Lamp," which is the earliest *Electric Ladyland* track to be committed to tape. The two men renewed their relationship in New York, working in Studio A at the Record Plant, a large room (approximately 25 x 35) built into what had formerly been the ground-level parking garage of a Manhattan office building. *Electric Ladyland* was the studio's inaugural project, and at the time Hendrix's sessions commenced, Studio A was the only Record Plant room that had completed construction. The fledgling studio was understaffed, with Kellgren engineering sessions while overseeing the construction of Studio B next door. And so Eddie Kramer was asked to join the Record Plant staff, arriving about a month after Hendrix and Kellgren had begun working there.

Another huge attraction of the Record Plant was that it possessed one of the first Scully 12-track tape machines. Resultantly, many of the four-track *Electric Ladyland* masters, recorded at Olympic, were transferred over to four tracks of the Scully at the Record Plant, which yielded Hendrix a generous eight extra tracks for overdubs. By the time the *Electric Ladyland* sessions were over, the Scully 12-track had been supplanted by an Ampex 16-track machine. So many of the masters got transferred once again, which provided an additional four tracks for overdubs. Hendrix, for his part, was never at a loss for overdub ideas. *Electric Ladyland* is awash in stunning guitar harmonies, multiple leads, backward guitar tracks and resourceful doublings, treblings and quadruplings of instruments and voices.

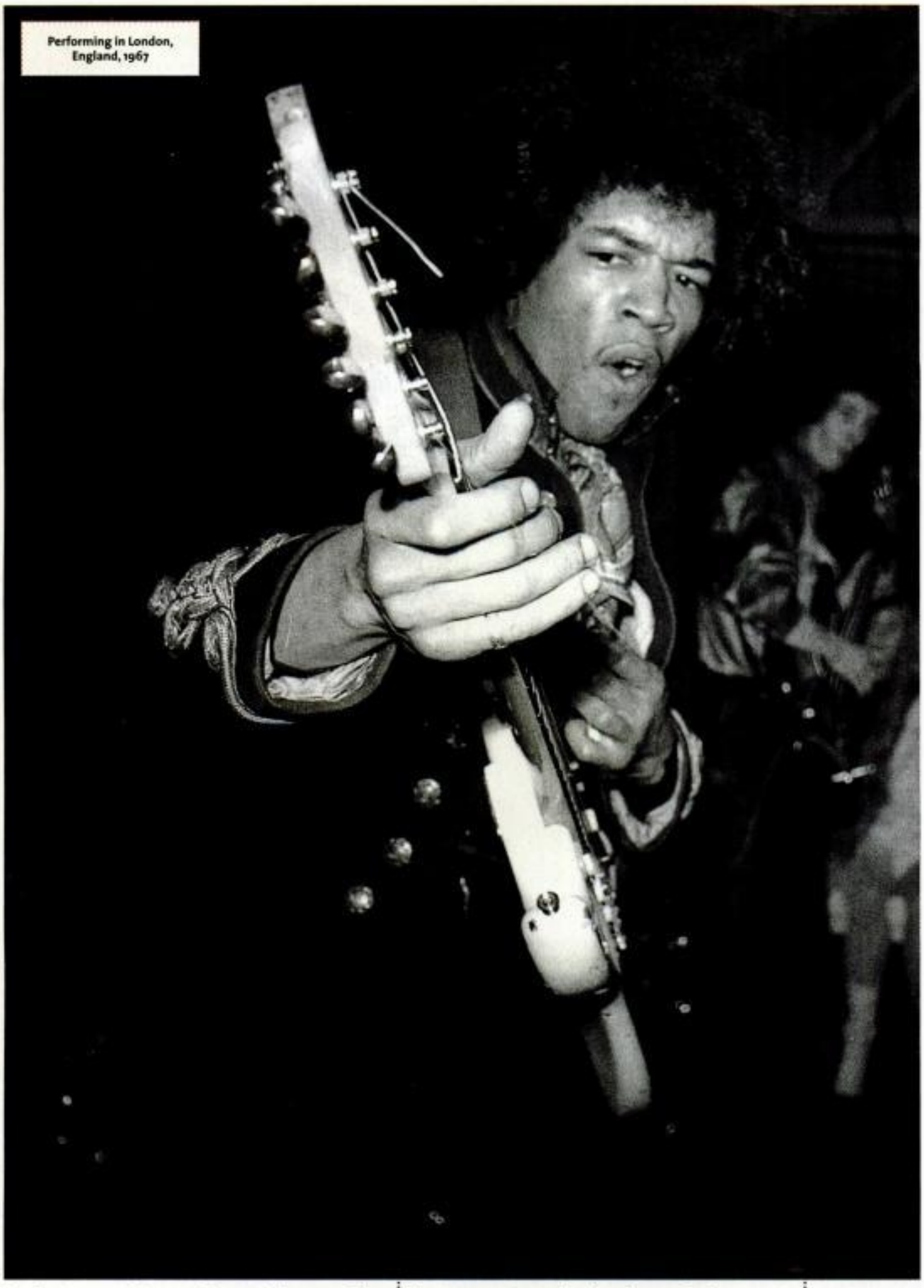
So things were really freeing up for Hendrix, both creatively and personally. New York, of course, had been his home during the mid Sixties, when he'd played the clubs and cafes of Greenwich Village, prior to being discovered by Chas Chandler. For the first time since he'd become a star, Jimi was once again resident on home turf.

In London, he'd shared an apartment with Chandler. In New York, he had his own pad, and people from his old social circle began to mingle with newfound friends to surround Jimi with what we would describe today as a sizable posse. This would have profound impact on the creative processes behind *Electric Ladyland*.

For one, Hendrix began to move beyond the core Experience lineup for the first time. This was inevitable as Hendrix's relationships with the Experience, and particularly Noel Redding, became increasingly strained. Sessions now began to include players like drummer Buddy Miles, an old friend of Jimi's from his days as a performer on the black musicians' "chitlin circuit," and Al Kooper, the New York session ace who'd played extensively with Hendrix's great hero, Bob Dylan. Even at Olympic, Hendrix had started to bring in friends and outside players, such as Traffic guitarist Dave Mason. But once Jimi got back to New York, the *Electric Ladyland* sessions became very much an extension of Jimi's social life.

"Jimi had two successful albums behind him," Kramer says. "He loved to jam and party and be creative. But I think the hangers-on became a problem. They became a problem for Chas. And certainly for me. Sessions would be tough because Jimi couldn't say no to his buddies. He invited everybody into the studio."

Hendrix was very much a nocturnal creature at the time. "He was perpetually late," Chris Stone recalls. "So, many times, Kellgren would come in early and try some new idea he'd thought of, some studio effect or other. Then,



Performing in London, England, 1967

by the time Hendrix got there, Kellgren could say, 'Hey man, listen to this.' And he would give him double tracking or something. Hendrix would go, 'Oh man, that's so cool.' And it would wind up on the record. They'd often work all night and well into the next day. In those days, I would come over to the studio at lunchtime. I'd walk in the front door and hear the Tannoys going full blast, even though we'd done whatever we could to provide sound damping.

"I'd go in the control room and Kellgren would be passed out on the couch—just from lack of sleep, not from any substance. And Hendrix would be standing at the console staring at the monitors, burned out of his gourd and just loving every second of it. The man had a constitution like no other. He was like a robot when it came to work. He wouldn't quit. And then, when he couldn't hear anymore, basically, he would stop. Because he listened at such incredibly loud levels."

The popular perception is that the *Electric Ladyland* sessions were a party gone out of bounds. But Hendrix had a remarkably clear vision of what he wanted to achieve. From very early on, he envisioned it as a double album. The plan wasn't a popular one with either Chandler or Hendrix's co-manager Mike Jeffery. But in 1968 the double album was an idea whose time had arrived. Frank Zappa had started the ball rolling in 1966 with *Freak Out*, a landmark double-disc set that did much to establish the rock double-album "format": approximately a single album's worth of concise, well-crafted songs, combined with another disc's worth of extended jamming, lengthy, adventurous compositions and abstract avant-garde experimentation. Bob Dylan had released his double-disc masterpiece, *Blonde on Blonde*, in '66, and the Beatles' double "White Album" would appear in 1968, about a month after *Electric Ladyland*. And while their '67 masterwork, *Sgt. Pepper's Lonely Hearts Club Band*, was a single disc, it had pioneered a new kind of concept album: a set of kaleidoscopically produced songs, framed by intro and outro pieces that established a kind of alter ego for the artist, setting up a fictive "space" in which the album's music could resonate. All of these musical artists were a massive influence on Hendrix. So it was only natural that Hendrix would want to follow in the footsteps of these heroes by creating his own double album.

But imagine what it must have been like for Hendrix. To have a grand concept in your head, something so big you're not even sure if you grasp it in its entirety, and to be dogged on all sides by attorneys, carping managers, sideman ego trips, concert promoters and a small army of friends who bring amusement but also distraction into your life. *And* to be whacked on LSD most of the day and night. Many have dismissed *Electric Ladyland* as an *ad hoc* collection of pretty good songs and half-baked meanderings. But to examine the album track by track, particularly as these tracks were grouped on the four sides of the original vinyl release, is to discover an amazing unity and cohesion in Hendrix's vision for the album.

"It wasn't just slopped together," Hendrix himself said of *Electric Ladyland*. "Everything you hear on there means something."

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SIDE ONE: NATIVITY OF THE COSMIC BLUESMAN

Electric Ladyland starts off with a brief, abstract tone poem, "...And the Gods Made Love." The result of lovemaking, in the ordi-

PETRA NIEMEIER/K&K CENTER OF BEAT/PETNA LTD.



Hendrix and the Experience in England, July 1968. (from left) Mitch Mitchell; Francis, Duke of Bedfordshire; Hendrix; Radio Caroline DJ Emperor Rosko (a.k.a. Mike Pasternak); and Noel Redding

nary course of nature, is procreation, and here it's happening on a grand cosmic level, resulting in the creation of the universe. Tape-manipulation techniques allow Hendrix and Kramer to evoke the momentous event in sound. A recording of toms from Mitch's kit was slowed down to create an ominous sound like distant thunder. Jimi's voice is likewise slowed down to a godlike register not quite decipherable as human language. Tape-based flanging and backward tape effects helped paint a picture of the primordial cosmic soup taking form as the four elements—earth, air, water and fire—and the dimensions of time and space. These metaphysical entities will be Jimi's playthings and creative building blocks for the duration of the album.

It's worth noting the ellipsis that precedes the first word of the title "...And the Gods Made Love." It suggests we are joining a story in progress. This isn't the Big Bang —the absolute beginning of everything—but rather *a* big bang, suggesting that universes get created and destroyed all the time, a view more suited to Hendrix's own belief in reincarnation, the cyclical recurrence of everything.

Where could Hendrix possibly go from here? Why, to "Electric Ladyland," of course. "(Have You Ever Been To) Electric Ladyland" is one of the first songs that Hendrix started to work on during those early sessions at Olympic. So from the start, he had the album's keynote tune, as it were. "Electric" became a buzzword in the late Sixties. Suddenly anything with the word "electric" in front of it was instantly cool. Tom Wolfe's popular counterculture book *The Electric Kool-Aid Acid Test* was essential reading. Two top bands of the day were the Electric Prunes and the Electric Flag, the latter including Hendrix's pal Buddy Miles on drums. One of New York's hippest nightspots was the Electric Circus on St. Mark's Place. And while the electric guitar had been around for a good 40 years at this point, it was in the process of being

> The popular perception is that the ELECTRIC LADYLAND sessions were a party gone out of bounds. But Hendrix had a remarkably clear vision of what he wanted to achieve.

reinvented by artists like Hendrix, transformed into the iconic instrument of rock's new ascendancy as a bona fide art form.

"We do use electric guitars," Jimi told one interviewer. "Everything, you know, is electrified nowadays. We're planning for our sound to go inside the soul of the person, actually, you know, and see if they can awaken some kind of thing in their minds, you know, 'cause there are so many sleeping people."

But an electric *Lady*? In the late Sixties, the groupie phenomenon was very much a hot topic. Throughout history, women and men have sought to become the erotic companions of great artists or musicians. But the word "groupie" was newly minted in the late Sixties and brought to the foreground by the era's prevailing mood of sexual liberation and free love. Hendrix, of course, was a legendary groupie magnet, a lover of mythic stature. And a groupie, in the most idealized sense of the term, was not merely a sexual companion but also one who could share in the artist's creative process by providing "inspiration."

And so Electric Ladyland is the realm of the muses, the nine female deities of Greek mythology who inspire musicians, poets, philosophers, astronomers and other dreamers. And to transport the listener to this fanciful realm, Hendrix pulls out one of the most overtly R&B songs in his entire canon: a gorgeous soul ballad in the mode of Curtis Mayfield or Smokey Robinson and the Miracles, replete with falsetto harmony vocals and some graceful chordal comping that flutters gently through Leslie modulation.

The drum track was slowed down on playback, which lends to the track's feeling of walking on clouds. A backward guitar track weaves through the sinews of the groove like tendrils of fragrant incense smoke. "Electric Ladyland" is more a fragment than a proper song: just two verses that trail off in the repeated refrain "I want to show you..." It's more like a dream—wispy and half formed—than anything as concrete as a pop song structure. Lyrically, it's very much a rewrite of "Spanish Castle Magic" from *Axis*: a journey of escape to some fantastic faraway place. As in the earlier song, the mode of transport is a magic carpet. We're floating in the element of air here, which for Jimi almost always seem to signify liberation. As a paratrooper in his early twenties, he'd experienced the thrill of freefall flight high above the earth. And in this song, we join him in flying "right over the love-filled sea."

"(Have You Ever Been to) Electric Ladyland" is an invitation phrased as a question, much like the line "Have you ever been experienced?" from Jimi's first album. In this world, "angels spread their wings" to welcome us, as Hendrix appropriates, not for the first time, nor the last, one of his favorite tropes from B.B. King's blues classic, "Sweet Little Angel." So here we are: Hendrix is initiating us into his paradise, a hallucinogenic place with lots of sexy, supernatural angel babes—and Jimi is our guide: "I wanna show you different emotions," he sings. And what is this paradise? It's the album itself. Jimi's album. This album. *Electric Ladyland*.

ROGER CRUMP/CAMERA PRESS/RETNA

But no sooner do we settle down on a fluffy cloud than we are dropped back to earth, right into the middle of "Crosstown Traffic," no less. This is another one that started out on four-track during the Olympic sessions and was then transferred to 12-track at the Record Plant. It was brought to completion while Chas Chandler was still at the production helm. Chandler's former band, the Animals, had come to fame on the strength of great AM radio singles like "House of the Rising Sun" and 'We Gotta Get Out of This Place," and Chandler was always pushing Hendrix to strive for tightly structured pop cohesiveness in his songwriting. This was what had made *Axis* such a *tour de force* for Hendrix's songcraft. "Crosstown Traffic" continues in that same tuneful vein.

The main guitar hook was doubled by Hendrix singing the riff through a comb covered with tissue paper. This is an old trick for emulating the sound of a kazoo. The vibration of the singer's lips causes the tissue paper to rattle against the teeth of the comb, producing something like a distorted guitar sound. Frank Zappa had used kazoos on *Freak Out*, but the instrument was mainly associated with the folk/jug-band tradition carried into the Sixties by groups like the Jim Kweskin Jug Band. In "Crosstown Traffic," the gimmicky sound provides a perfect foil for the dreamy ambience of "(Have You Ever Been To) Electric Ladyland." Hendrix deftly switches gears from that trippy cloudscape to a song of playful romantic frustration. Encountering the lady in this song is like trying to cross Manhattan by car at the height of rush hour—not an advisable move. It would appear she's been around the block quite a few times as well, as Hendrix suggests in of one of his best-ever double entendre metaphors: "I'm not the only soul, accused of hit and run. Tire tracks across your back, I can see you had your fun." The erotic context is clear, but "tracks" was also Sixties slang for the trail of needle marks along the veins of a heroin user. The couplet takes on extra resonance in light of the well-known biographical detail that Hendrix was a notoriously bad driver.

Dave Mason, guitarist with the Steve Winwood–led band Traffic, helped out with the backing vocals on "Crosstown Traffic" during the Olympic sessions. The irony of a guy from a band called Traffic singing on a song called "Crosstown Traffic" was probably not lost on Jimi. Traffic were a hugely popular late-Sixties band whose work Kramer had engineered and who had become friendly with Hendrix. Jimi had sat in with Traffic on several notable occasions.

Apart from Mason's vocal contribution, "Crosstown Traffic" is pure Jimi Hendrix Experience. Mitch and Noel lay down an appropriately funky groove. But despite the accessible beat, melody and subject matter, the lead-in to each chorus does contain some unusual chords. These were suggested to Hendrix by Eddie Kramer.

"I was experimenting with some jazz piano chords," the engineer recalls, "and Jimi heard me playing. He said, 'What's that chord? Show me that chord.' It was an augmented C minor chord, and he said, 'Wow, that's great. I want to put that on this track. Why don't you play it?' And I said, 'No, no, no; you play it.' I showed him how to play those chords and he just figured out how to smash them in on 'Crosstown Traffic.' That's Jimi playing the piano."

The distinctive piano sound on the recording was achieved via a radical midrange EQ boost and liberal amounts of compression. The latter was provided by a Pye compressor, one of Kramer's favorite tools at the time. Compression is an effect that evens out volume levels in a signal, which accounts for the way the piano chords seem to well up as the notes are actually fading out. Also heard on the track is another favorite device of Kramer's during this period: a small, homemade rotary speaker setup.

"It was a copy of a Leslie, basically," Kramer says, referring to the original rotary-speaker brand. "Just a little six- or eight-inch speaker turned upside down in a little box. The whole frame of it was made from a Mechano set, which was basically what you'd call an Erector set in the States. And there was a little tiny motor on top. It was left in the control room, because it was very small and quite delicate. It was all driven by rubber bands, sealing wax and string. During a mix, we could feed any signal through the cue system into this little speaker. So, for instance, if we wanted to put Jimi's voice or guitar through it, we could."

The first side of *Electric Ladyland* ends with another of Hendrix's best-known tracks, "Voodoo Chile." This freewheeling blues jam is one of several *Electric Ladyland* tracks that found Hendrix bringing players from outside of the Experience into his creative circle. He was in the habit of hanging out at Steve Paul's Scene club, right around the corner from the Record Plant. The Scene was one of the first New York clubs to feature the new styles of underground psychedelic rock gathering momentum in the mid to late Sixties. One evening Jimi led a coterie of musicians and friends, including Traffic's Steve Winwood and Jefferson Airplane bassist Jack Casady, away from the Scene and over to the Record Plant.

"The Jefferson Airplane were in New York taping a television show," Casady recalls. "At the end of the taping, we heard that Traffic were appearing at Steve Paul's Scene. It was a little, literally underground club, with pillars in it and whatnot. We went down to hear Traffic, and later in the evening Jimi Hendrix walked in with Mitch Mitchell and a bunch of other people. After Traffic's set was over, he basically invited everybody from Traffic, plus us, to go back over to the Record Plant and basically hang out. He was making a record there, producing for the first time. So we all marched over at closing



(Here and opposite) At the Fillmore West, San Francisco, 1968.

BARON WOLMAN/RETNA LTD.

"We're planning for our sound to go inside the soul of the person actually, you know, and see if they can awaken some kind of thing in their minds."—JIMI HENDRIX

time to the club. He was working on a couple of songs. We stayed most of the night. There were probably 30 people in the vocal booth. [*Jazz guitarist*] Larry Coryell was there. All kinds of people were there, just partying around.

"I believe it was around six or seven in the morning when Jimi said, 'Let's go set up, and we'll play a blues.' He looked at me. I looked at him. He looked at Mitch. We pushed some equipment out in the middle of the room. I had my bass with me, a custom Guild. Jimi ran over the changes. We got halfway through a run-through of the song. Then he broke a string. The rest of us messed around for a while. He changed the string, came back in, and we cut the song."

The track captures Hendrix at his most spontaneous and inspired and thus forms a nice counterpart to the more carefully orchestrated guitar tracks on other parts of *Electric Ladyland*. The chemistry between the musicians is nothing short of amazing. Winwood sets the Hammond organ afire, boldly laying down lines that Hendrix gleefully follows. Mitch Mitchell rises to the occasion with some his most fluid, jazzy drumming ever, and Casady is unassailably solid on bass.

"Being in that situation of playing a blues together and just communicating with musicians, Jimi was very generous," Casady says. "He would inspire, and at the same time listen to the musicians and what was going on. The whole thing was easy. If it's about the music and there are no personality complications going on, it's always very simple. We just got up to play and the barriers went down."

Lyrically, "Voodoo Chile" is a classic blues man's self-mythologizing boast in the vein of Willie Dixon compositions like "Hoochie Koochie Man," which became a signature song for Muddy Waters, and "Seventh Son," first recorded by Willie Mabon. The stock elements of this idiom include an account of supernatural portents accompanying the singer's birth, generally proclaimed by a gypsy woman and invariably coupled with claims of uncanny prowess in relations with the ladies. It's a blues song tradition that stretches back to the shamanic spirituality of an African homeland and thus forms a musical connection with the days before slavery. Voodoo—or Vodun, more properly—is itself a vestige of ancient African ritual, carried forward and recontextualized in the land of the slave masters. Hendrix's powerful performance suggests awareness, on some level, of the potent stuff he's messing with. His first verse line certain comes on strong: "The night I was born, Lord I swear the moon turned a fire red."

So as side one ends, Hendrix returns to the themes of birth/creation/procreation that opened the album. Once again, he's directing our gaze up to the sky. But this time he invokes the element of fire, associated with destruction but also purification. Another key Hendrix symbolic motif, fire is an element we will encounter many times on *Electric Ladyland*.

And by the second verse, he's flying again, borne aloft on the wings of an eagle and transported "past the outskirts of infinity." But the third verse is where things really get spooky. The lover's spell that Jimi casts tops both Muddy and Willie: "I make love to you in your sleep; lord knows you feel no pain. 'Cause I'm a million miles away, and at the same time I'm right here in your picture frame."



BARON WOLMAN/RETNA LTD.

The image of the incubus or succubus—the phantom lover—is deeply embedded in Western mythology. And it's no secret that Hendrix harbored beliefs in astral projection, the ability for the consciousness to float free of the body, particularly in sleep. According to Monika Dannemann, the lady friend who was with Hendrix on the night of his death, Jimi told her that, "while a person is living on Earth his or her spirit could actually leave the body for a period of time. The more evolved and spiritually active a person is, the more easily will this spirit be able to travel to Spiritland and meet the spirits of the dead. These are real astral journeys, and Jimi told me that they can be beautiful beyond description."

The range of Jimi's astral travels in "Voodoo Chile" grows truly cosmic before the song is over. "My arrows are made of desire, from far away as Jupiter's sulphur mines," he sings in the fourth verse. It's also no secret that Hendrix was profoundly fascinated by science fiction, planetary science and UFO phenomena. His songs are riddled with celestial bodies, such as the 11 moons and thousand stars in "One Rainy Wish" from *Axis*. And in "Voodoo Chile," Hendrix casts himself as an extraterrestrial bluesman of sorts. Was this a mere songwriter's conceit, or a poetic expression of a more deeply held belief?

"Before I can remember anything, I can remember music, stars and planets," Jimi once said of his earliest years on earth. "I could go to sleep and write 15 symphonies. I had very strange feelings that I was here [*on Earth*] for something and I was going to get a chance to be heard."

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SIDE TWO: SWEET POP RELIEF

Side two of *Electric Ladyland* is the most *Axis*-like side of the album. The five concise tunes that fill the second side of the original vinyl release provide an effective contrast with the ambitious cosmic drama of side one. First up is Noel Redding's "Little Miss Strange," which is very much a rewrite of the bassist's psychedelic candy-pop contribution to *Axis*, "She's So Fine." But certainly a character named "Little Miss Strange" is hardly out of place on an album filled with references to UFOs, astral travel and the apocalypse.

During the early *Ladyland* sessions at Olympic, a good deal of time was spent trying to record a number of Redding compositions. One called "Dance" was to feature Mitchell on vocals; it later morphed into a song called "Cat Talking to You." Another track was titled "Dream." Clearly, Hendrix's sidemen were vying for a bigger share of the limelight. Ultimately, however, confining Redding's songwriting input to "Little Miss Strange" feels like just the right balance. The tune is further notable for Hendrix's solo section, which is almost a "song within a song" set piece. It is one of several solo sections on *Electric Ladyland* on which Jimi makes each chorus a completely different entity. One is based around harmonized leads, another around muted wah playing. He employs a different tone and melodic feel each time, rather than just blowing blues scales over the chord changes as a less imaginative guitarist might do.

The legendary Al Kooper guests on piano on the next tune, "Long Hot Summer Night." [*see sidebar*] This is another fairly standard romantic pop song, although the phrase "Long Hot Summer" was a kind of late-Sixties media code word for racial violence—the fear that urban ghettos would erupt in violence as the blistering summer months aggravated the suffering of America's oppressed underclass. So the title, if nothing else about the song, foreshadows "House Burning Down" on side four.

Next comes the first of the album's two cover tunes, a delightfully funky rendition of the Earl King R&B song "Come On (Part 1)." It affords an intriguing glimpse into the kind of material Hendrix would have played night after night during his days as a journeyman guitarist touring the American south on the chitlin circuit. It also includes one of the coolest, jive-cat R&B similes ever penned: "You got me flippin' like a flag on a pole."

"Gypsy Eyes" was the song that drove Chas Chandler over the edge. Hendrix recorded take

after take of the tune in London and New York, striving for that elusive, definitive performance. It does contain some tricky rhythmic shifts, particularly between the syncopated pre-verse groove sections and the double-time feel of the verses themselves. The main riff, where Jimi doubles his vocal with his guitar, is archetypal Hendrix. There are some nice phasing effects as well, and the "gypsy" theme was, of course, one of Hendrix's signature motifs. Dylan's earlier song "Spanish Harlem Incident" had featured an entrancing gypsy girl with "pearly eyes so fast and slashing," and Jimi seems to have fallen under a similar spell here. "Gypsy Eyes" glances backward to the gypsy woman in "Voodoo Chile" and also ahead to Hendrix's post Experience group, the Band of Gypsies.

Side two ends on a dramatic note with "Burning of the Midnight Lamp." The tune boasts one of Hendrix's loveliest wah riffs ever, floating a stately major key melody against open string drones and doubled with a harpsichord no less, played by Jimi himself. The Sweet Inspirations, Aretha Franklin's backing vocal group, provide ghostly harmonies in the choruses. These are combined with a tape-sped guitar figure, played in the style of Booker T. & the MGs guitarist Steve Cropper. The guitar part was recorded at half speed, 7 1/2ips, so that when played back at proper speed (15ips) it sounds like a mandolin from Neptune. The net effect is eerily otherworldly.

The word "Burning" in the title brings us back to the element of fire once again. One burns the midnight lamp when working hard and feverishly late into the night to complete some creative project. And, here at the mid point of *Electric Ladyland*, we find Jimi hard at it.

SIDE THREE: WATER, WATER, EVERYWHERE

Electric Ladyland's third side takes us way down deep into the element of water. The aquatic journey begins with "Rainy Day, Dream Away," the album's second great "jam song." This track also originated at the Record Plant. Jimi recruited players from a session taking place down the hall: organist Mike Finnigan, saxman Freddie Smith and conga player Larry Faucette. Buddy Miles, who was often hanging out at the Record Plant during the sessions, is on drums. Finnigan recalls Hendrix instructing him that they were doing a jazz shuffle in D, in the style of organist great Jimmy Smith's early Sixties recordings with guitarist Kenny Burrell. Much to Finnigan's surprise, Hendrix was using a modest, 30-watt blonde Fender amp rather than a massive Marshall rig.

As on "Voodoo Chile," Hendrix shows himself to be generous in a jam, giving the other players plenty of space and being more than willing to follow melodic leads laid down by the sax and organ. The band vamps away on the root chord, and Hendrix later overdubbed some snippets of dialog. Apparently a couple of guys decide that the best way to spend a rainy day indoors is to smoke a little grass, lay back and groove.

Then the song proper kicks in. The lyric is something Hendrix had written while stuck in traffic, in a limo driving away from a rained out day at the Miami Pop Festival. But as the *Axis* song "One Rainy Wish" also attests, the ideas of rain and dreaming were closely associated in Hendrix's mind. Water was another element that seemed to hold a promise of imaginative liberation for him.

This becomes clear on the next track, the sci-fi fantasy, "1983...(A Merman I Should Turn to Be)," which segues into the extended instrumental tone poem "Moon Turn the Tides...Gently Gently Away." Songs about nuclear holocaust and/or an apocalyptic world war were common in the late Sixties. Not only was Vietnam turning uglier by the day but the Cold War between the U.S. and Russia was also in effect. During the late Fifties and early Sixties, American schoolchildren were routinely drilled to duck and hide under their desks to prepare for what was presented as an imminent nuclear attack from Russia. The irrational fear bred from such an exercise was part of the mood of the times. The pacifist hippie movement, which embraced Hendrix as a pied piper, very much saw itself as possessing the antidote to such fear and violence.

So "1983" belongs to the same lyrical genre as David Crosby's "Wooden Ships." Both are songs about surviving a bellicose man-made cataclysm by taking to the sea. Hendrix's title is also possibly a riff on George Orwell's grim future fantasy novel *1984*. To people living in 1968, both dates represented what seemed a far-off point in time.

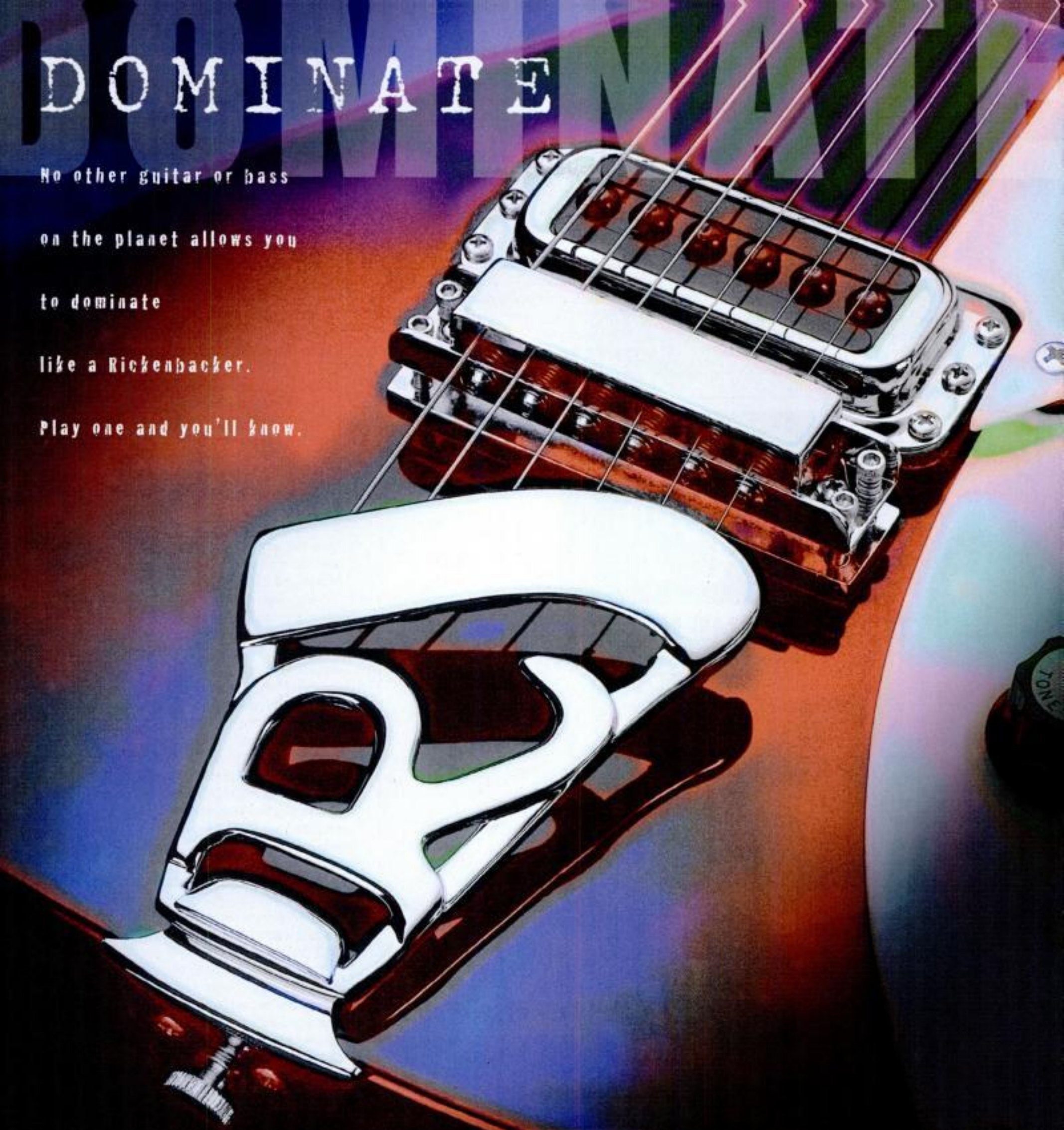
The plot line in "1983" is remarkably lucid for a Hendrix song. Jimi and his lover Katharina (possibly a reference to his girlfriend Kathy Etchingham) have constructed some sort of machine (a bit reminiscent of H.G. Wells' time machine) that has enabled them to survive an apocalyptic war. As the song opens, the time has come for the couple to leave their machine behind and take to the sea. The lyrics suggest that they've acquired some way to breathe and survive underwater, whether by magic or science. But there's an intriguing shadow of doubt here. Maybe they're just committing suicide.

The peaceful instrumental cadences of "Moon, Turn the Tides" certainly suggest a pleasant, positive and indeed beautiful outcome. Here, Hendrix lets loose with some of his most serene, major-key, clean-tone Strat playing ever. Many of the sections feature no drums, so there's a tremendous sense of rhythmic freedom in the playing. Yet another member of Traffic, flautist Chris Wood, provides a highly sympathetic melodic complement to Jimi's Strat lines. The track is loaded with evocative sound effects as well—all manner of bubbling, gurgling and mournful sea bells. Jimi made wind noises by mouth into a mic. The cry of seagulls was simulated by cupping a pair of headphones over a microphone to produce squeals of feedback that Hendrix could control by manipulating the headphones relative to the mic.

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All this sea tripping brings Hendrix and his companion to an aquatic idyll not unlike the Electric Ladyland evoked at the beginning of the album. It's a mythological fantasy world where smiling mermaids direct Jimi and his lady to a seat at "Neptune's champion games." It feels like we've come to a happy ending. This could be the album's grand finale, but it isn't. Hendrix still has quite a few magic tricks up his sleeve.

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SIDE FOUR: APOCALYPSE NOW

The concluding vinyl side of *Electric Ladyland* begins with a reprise of "Rainy Day, Dream Away" titled "Still Raining, Still Dreaming." The fadeout riff of the prior track becomes the intro to a new track, which kicks in with chordal flourish on the upbeat. It's possible that Hendrix couldn't fit this whole jam on the same vinyl side as the extended "1983" suite. Or maybe there's something thematic going on. Perhaps the whole "1983" sequence has been a dream—the pipe dream, as it were, of the protagonist in "Rainy Day, Dream Away."

And now he's woken back up with a jolt.

Whatever's happened, we're certainly back in the everyday world of suffering, struggle and strife. "House Burning Down" is one of Hendrix's few topical songs, a comment on the race riots of the Sixties, in which rioters, in a blind rage, would sometimes burn down their own homes and neighborhoods. The chorus groove is stone R&B, a bit reminiscent of the Bar-Kays' 1967 instrumental "Soulfinger." But the verses switch to a terse tango rhythm that seems to hasten Hendrix's narrative forward.

In "Voodoo Chile" the "moon turned a fire red." In "House Burning Down," the sky turns a "hell-fire red." So we're back in the element of fire, the destructive/purifying agent that clears away the old, hopefully to make way for something better. But where "Voodoo Chile" is mostly mythical in its setting, the first two verses of "House Burning Down" seem rooted in ghetto reality. Jimi even evokes Congressman Adam Clayton Powell's "Learn Baby Learn" rejoinder to the black militant slogan "Burn Baby Burn," associated with radical leader H. Rap Brown. For Hendrix's Sixties listeners, the song had the urgency and immediacy of the day's headlines.

But then look what happens in the third verse: "A giant boat from space landed with eerie grace, and came and taken all the dead away." Hendrix's UFO preoccupation, familiar to fans of *Axis*'s "EXP" and "Up from the Skies," has come to the fore once again. It seems strange that he would put it in a song of grim urban realism, unless he really was looking to outer space, or some realm beyond our own, for an answer to the pervasive problem of war and "us vs. them" conflict.

"The everyday mud world we're living in today, compared to the spiritual world, is like a parasite compared to the ocean," Jimi once noted. "And the ocean is the biggest living thing you know about. The music flows from the air; that's why I can connect with a spirit, and when they come down off this natural high, they see clearer, feel different things—don't think of pain and hurting the next person."

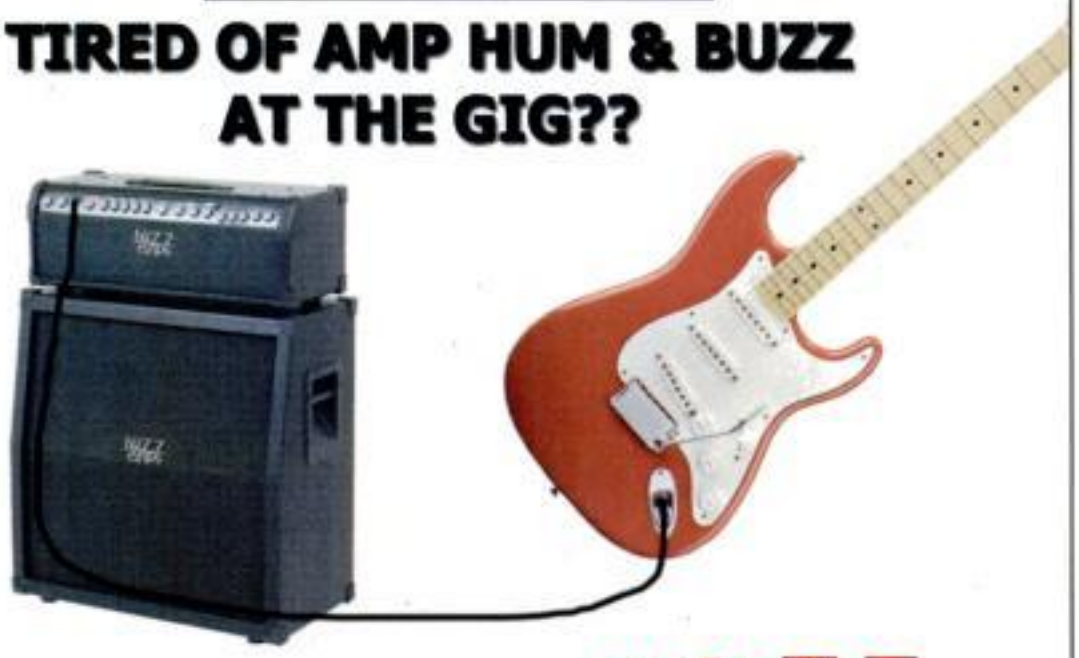
Where to go from here? This is where Jimi turns to his lyrical guru, Bob Dylan, for a reading of Dylan's dark, apocalyptic masterpiece "All Along the Watchtower." The Hendrix version has become better known than Bob's original. Dylan himself became a fan of Hendrix's take on the song and would often perform it "Jimi's way" live.

"All Along the Watchtower" is another track that began during the Olympic sessions. Hendrix got hold of an advance copy of Dylan's *John Wesley Harding* album, prior to the disc's general release. Jimi was looking to cover one of Dylan's songs from the new album. He reportedly considered, "I Dreamed I Saw St. Augustine," which would have made sense, given that song's visionary dream setting. But the one Hendrix settled on was "All Along the Watchtower." In the midst of his legal worries, interband and managerial tensions, he could probably easily identify with the opening lines, particularly, "There's too much confusion. I can't get no relief."

Dylan's lyric is steeped in a hushed sense that the End of Days is drawing palpably near. Even the titular watchtower carries strong associations with Jehovah's Witnesses, one of several Christian sects who believe the apocalypse is close at hand and that the faithful will be transported to heaven, much as the dead in "House Burning Down" are carried off into space. (*The Watchtower* is the name of the monthly magazine published by the Jehovah's Witnesses.) The final lines conjure a vision of impending doom in



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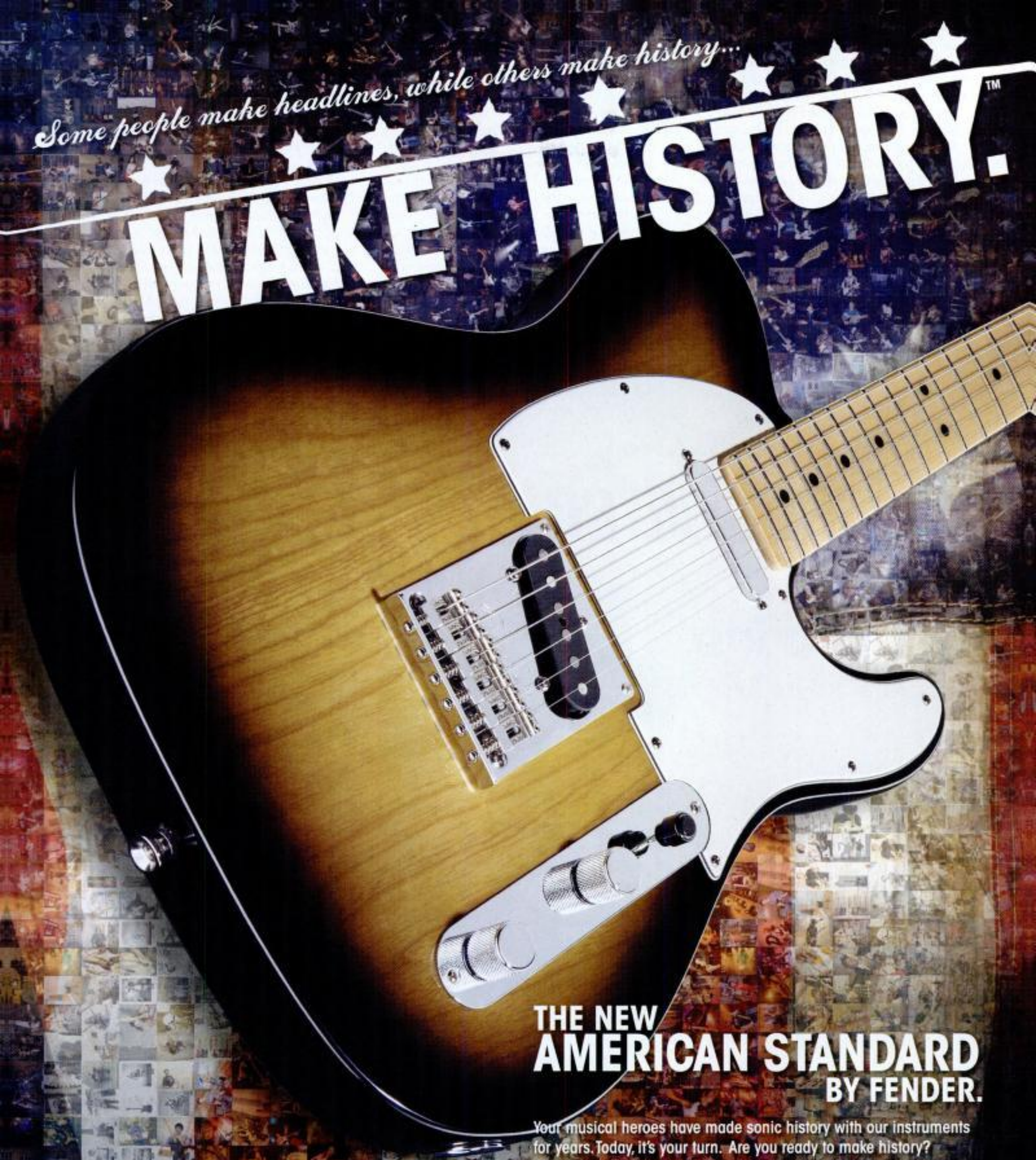


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the form of a howling wind, an elemental force that complef ments the fire, water and earth imagery the pervades *Electric Ladyland.*

Hendrix makes the tune his own in several ways. He inserts a chordal substitution, converting several of the song's recurring F chords to Dm7♯ as a sort of turnaround between verses or leading into solos. And of course he adds some highly memorable lead guitar work. (Dylan's version is primarily acoustic, with harmonica as the lead instrument.) Hendrix's "Watchtower" is another track where each lead guitar chorus has a completely different mood, tone and melodic sensibility, as Jimi incorporates wah and slide into his solos, skillfully alternating between chordal playing and single note leads.

Lastly, Jimi appreciably loosens up the rhythm of the Dylan original. For the basic tracks at Olympic, he played a six-string acoustic guitar and Dave Mason played a 12-string acoustic, with Mitch Mitchell accompanying them on drums. Hendrix grew frustrated at how many takes it required for Dave Mason to nail the part. And indeed, the rhythm takes a tricky turn as the song moves from its intro into the first verse. Hendrix also imparts more rhythmic and melodic variation to Dylan's original melody lines. He adds words to the lyric to create syncopations. For instance, "there must be some way out of here" in the original, becomes "there must be some *kind of* way out of here." And "outside in the distance" becomes "outside in the *cold* distance." Some of this could simply be down to Hendrix's relative unfamiliarity with the original. An unreleased track at the time, it wasn't burned into people's memory cells the way earlier Dylan songs were. And of course there was no internet back then for looking up lyrics. Hendrix seems quite confused by the line "none of them along the line," singing something that sounds more like "nona lema longa lye," in the manner of a cover band singer who doesn't know the words.

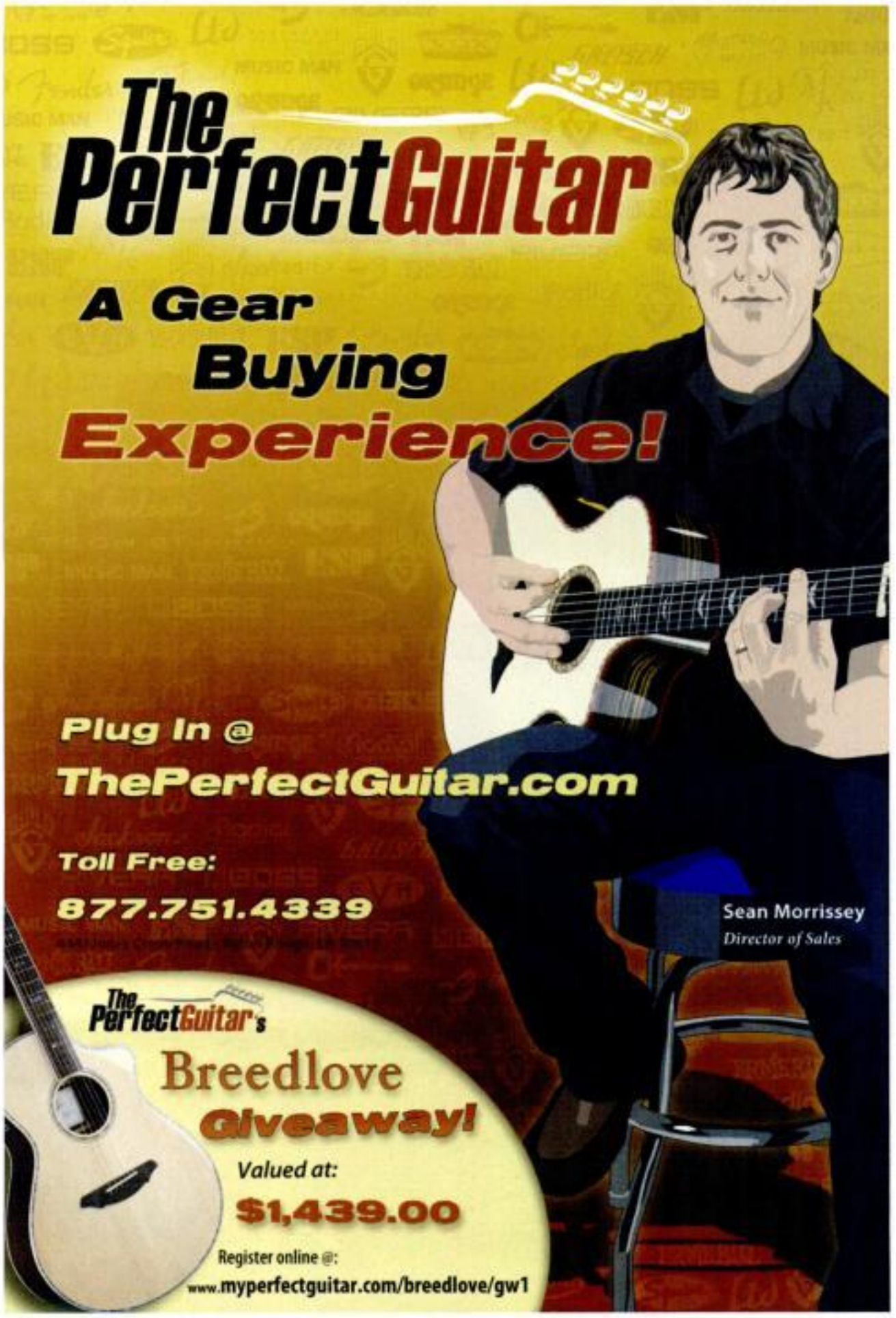
"All Along the Watchtower" is another track that went the full route from four- to 12- to 16-track, with many erasures and redos along the way. At one point during the Olympic sessions a very stoned Brian Jones, of the Rolling Stones, attempted to contribute a piano part to the basic track. He was gently persuaded to refrain from participating. At another juncture, Hendrix overdubbed the bass track himself. In some accounts, he is said to have played a custom-made bass belonging to another Rolling Stone, Bill Wyman. So in one way or another, this most classic of classic rock tracks bears the fingerprint of Dylan, the Stones, Traffic and Hendrix.

By this point on the album, then, Jimi has summoned the space ships and Dylan has called down the Apocalypse. Anyway to top that?

The wah wah intro riff to "Voodoo Child (Slight Return)" is a good place to start. With this reprise of "Voodoo Chile" Hendrix deifies himself in terms of both rock history and lyrical content. *Electric Ladyland* started with the gods making love, and thus creating the universe. And in this song, the Voodoo Chile has grown up to assume a godlike role himself, molding and sculpting the earth element to create geographic landmarks: "Well I stand up next to a mountain, chop it down with the edge of my hand. I pick up the pieces and make an island."

"Voodoo Child (Slight Return)" is like a Shakespearean epilogue. It's Jimi basically saying, "Hope you enjoyed the show, see ya next time around," much in the manner of the "Sgt. Pepper's Lonely Heart's Club Band" reprise that closes the Beatles' '67 masterwork. Jimi playfully apologizes for taking up all our "sweet time"—in other words, the time spent listening to this big double album. He then slyly promises to give it back one day, suggesting a transcendent mastery of the temporal dimension. But after all, that's what a great artist does: he beguiles the time, makes it stand still as we get lost in the intricacies of the work. Hendrix's parting shot, however, is the real hair-raiser: "And if I don't meet you no more in this world, then I'll meet you in the next one. Don't be late."

That couplet is more eerie today than it was 40 years ago. It seems as if Hendrix was foretelling his own death, less than two years after *Electric Ladyland*'s completion. And while Jimi has long since left his body, he is still very much with us through the magic of his music. Interest in Hendrix and his musical legacy is as strong now as it was 40 years ago, if not stronger. He is still that iconic rock guitarist whom even today's players try to emulate. "Don't be late" is a line that recurs in "(Have You Ever Been To) Electric Ladyland," "Moon, Turn the Tides" and "Voodoo Child (Slight Return)." Jimi is goading us forward, egging us on. In that same respect, guitarists today are still trying to catch up to where Hendrix was 40 years ago.



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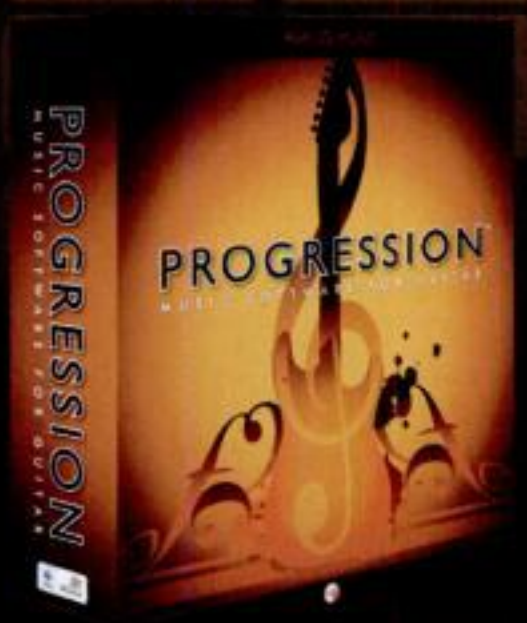


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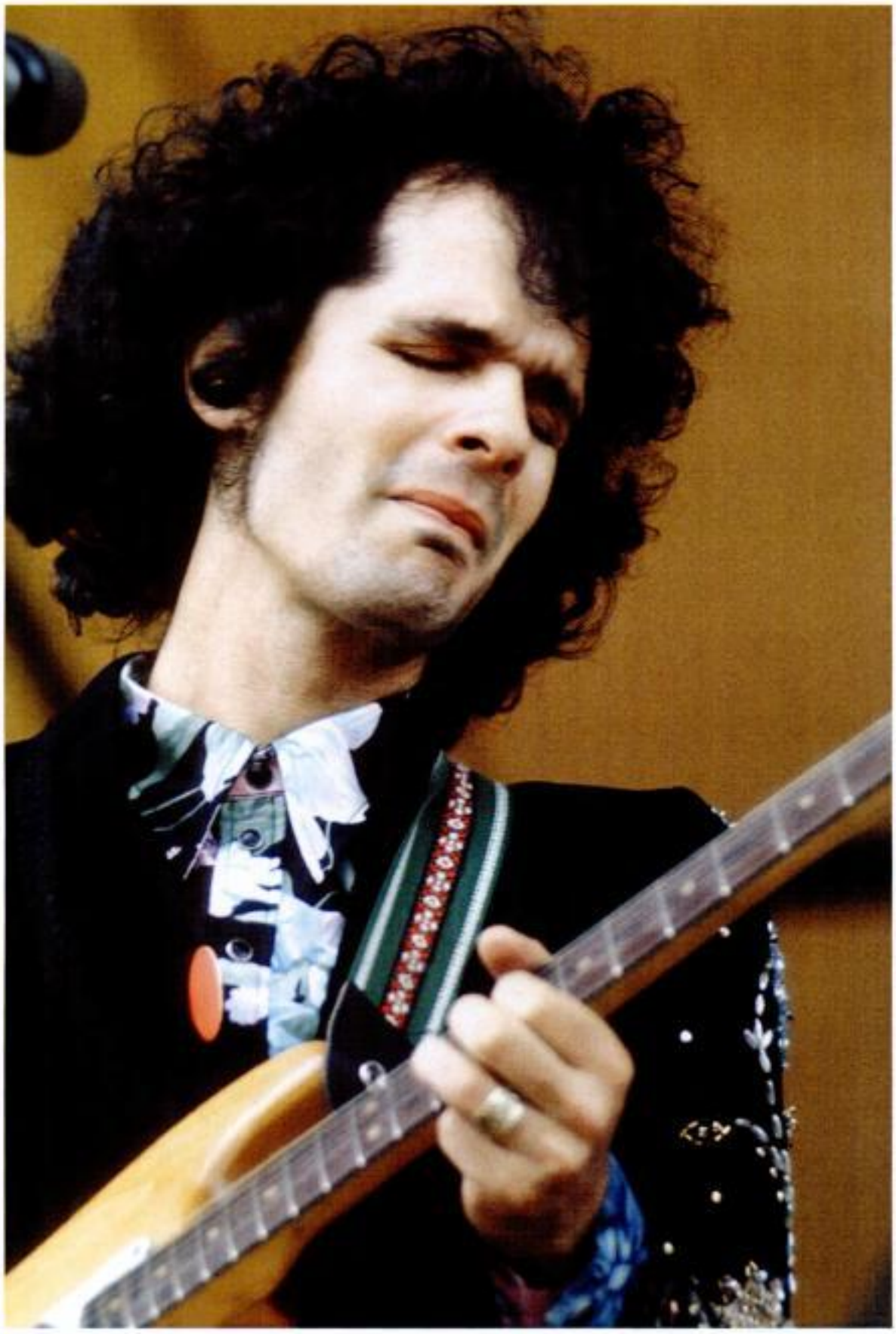
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HOW DID IT FEEL?



Legendary session man AL KOOPER talks about playing in and out of the studio with his pal Jimi Hendrix.

{By Jaan Uhelszki}

IF AL KOOPER HAD DONE nothing beyond playing the gospel organ swells that lift Bob Dylan's "Like A Rolling Stone" heavenward, he would deserve an exalted place in the annals of rock and roll history. The story of how the guitarist snuck onto the session and invented that archetypal organ part on the spot, and on an instrument he'd barely played before, has passed into legend. It illustrates the mix of talent, intuition, chutzpah and luck that have kept the writer/producer/performer in the game for more than four decades.

Like his French horn part on the Rolling Stones track "You Can't Always Get What You Want," much of Kooper's work has been behind the scenes—providing a supportive presence on recordings by the Who, discovering and producing Lynyrd Skynyrd's first three (and best) albums, working with three-quarters of the Beatles on a heart-wrenching session at George Harrison's studio the week after John Lennon's murder and playing piano the "Long Hot Summer" for Jimi Hendrix *Electric Ladyland* album. Kooper talks to *Guitar World* about the Jimi Hendrix he knew and caroused with, and tells exactly what happened during some of those all-night jams in Greenwich Village.

****

GUITAR WORLD Tell me about the first time you met Hendrix.

AL KOOPER I was the assistant stage manager at the Monterey Pop Festival. So here comes Hendrix to soundcheck, and he knows who I am because of Bob Dylan. We're talking at soundcheck, and he says to me, "I'm gonna play 'Like a Rolling Stone.' Why don't you play organ with us?" I said, " I would love to do that more than anything in the world, but I'm working. I think [*Monterey Pop organizer*] Lou Adler would be extremely pissed off if I did that." *That* is right up there with me turning down Wood-

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stock—two of the stupidest things I ever did in my life. So I remember it quite well.

GW Where did you next encounter him?

KOOPER He'd been living in England, but he moved on the next block from me in New York. I would see him all the time—on the street, in the restaurant, in the clothing stores, in the record store. So we started getting friendlier and friendlier.

GW When did you start playing with him?

KOOPER *Super Session* [*Kooper's hit studio jam album with guitarists Mike Bloomfield and Stephen Stills*] was out already, so this was '68. One night I was playing at the [*Village nightclub*] Cafe Au Go Go, and he came up to me after the show and said, "You guys jam a lot. Why don't you call me for one of those super sessions?"

So I was playing at the Fillmore East with Mike Bloomfield, and it's the second of two nights. [*Fillmore owner*] Bill Graham sent a limousine for me. The car shows up, and the driver, Willie, tells me, "I just dropped Jimi Hendrix off two minutes ago. You know he just lives up the street?" I figured this was the perfect opportunity, so I told Willie to go back to Hendrix's apartment.

I go to his house and the door's open. I said to myself, That's not good. But I go inside anyway, and he's just sitting on his couch. I'm instantly sorry that I'm in there, because he looks really, really tired. I told him, "I'm just going to the Fillmore to play a super-session jam with Mike Bloomfield, and you are certainly welcome to join us—although you don't look like you're in the best shape." "I'm not," he said. "I just got off a plane from Europe." "Well," I said, "don't say I didn't ask you." He laughed and said, "We'll have to do it some other time." We never did.

GW When did you start jamming together?

KOOPER Around '67, '68. There were a few clubs that had all-night jam sessions. There was a club called Generation, and I would play with Hendrix there a lot. That's where we got to play "Like a Rolling Stone," eventually.

GW Was Hendrix extraordinary in the jams? Did he jam well with others?

KOOPER Well, yes. Also he did this thing that I have never seen anybody do. Everytime he came in, Jimi would bring a Nagra—a kind of tape recorder that was made primarily for film production for recording dialogue outside. He'd plug it in and record all the jam sessions appeared in.

GW What happened to those tapes?

KOOPER Some of them got out. There's one with him and me and B.B. that's in the bootleg archives. That's been bootlegged, like, a million times. There's one with him and Jim Morrison from the Scene, which is another place that we would jam.

GW So how did you go from jamming with him from appearing on *Electric Ladyland*.

KOOPER One night he just said to me, "What are you doing on Thursday? Can you come down to the Record Plant? I would really like you to play on my album." This ended up being the "Long, Hot Summer" session.

I got there early, and there were all these guitars set up in the studio. He strung his guitar upside down, because he was a leftie. I picked one up and thought, I wonder if I can get any noise out of this—you know, being right-handed. I was fooling with it, and Jimi walked in. "You like that guitar?" he asked me. "I don't know," I said. "Some asshole strung it up all backwards, and I can't even make a note out of it." He laughed and said, "Why don't you take that guitar?" "Because it's yours," I told him and put it down.

The day after the session, around 2 P.M., my doorbell rings, and it's Jimi's roadie. He says, "Jimi wanted me to bring this over to you." And it was that guitar I was fooling around with: an early Sixties Fender Stratocaster. I said, "All right, if he wants to go to that much trouble, I'll take it." It would be disrespectful to refuse it. The first thing I did was switch the strings around so I could play it. And I had it for a really long time—for 22 years.

But because too many people knew I had it, someone broke into my house to get it. I came home to my house in Nashville and found the back door was ajar. The guitar hadn't been stolen, but I'd had enough. I called my friend Albert Molinaro, who owns Guitars R Us, a vintage instrument store in L.A., and asked him to broker it for me. Albert made some calls, and a collector in Japan bought it for over six figures.

Actually, it's all Mitch Mitchell's fault. He sold his Hendrix guitar for $250,000, and people will murder you for that amount of money. I felt my Hendrix guitar was a magnet drawing bad stuff to my home.



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ELECTRIC STORM

A detailed look at the wild and frequently turbulent

ELECTRIC LADYLAND

sessions that caused Noel Redding and Chas Chandler to quit.

{By John McDermott, with Eddie Kramer and Billy Cox}

THE STUDIO SESSIONS of Jimi Hendrix were some of the most creative in the history of recorded music. In the forthcoming book *The Ultimate Hendrix* (Backbeat Books), Hendrix expert John McDermott chronicles each of Jimi's revolutionary recording sessions, enlisting the help of Hendrix's friend and bandmate Billy Cox, and sound engineer and photographer Eddie Kramer. Lavishly illustrated, the volume will also include vivid new descriptions of every single live Hendrix concert from 1963 to 1970.

Though the book isn't due to be published until February 2009, *Guitar World* has obtained this exclusive excerpt from the book that details many of the groundbreaking sessions that created *Electric Ladyland*. In doing so, they illustrate for the first time how, while Hendrix was making some of the most inventive music of his career, he was simultaneously losing the support of two men that had been behind him from the beginning: bassist Noel Redding and manager/producer Chas Chandler.

****

WEDNESDAY, DECEMBER 20, 1967

Olympic Studios, London, England. Producer: Chas Chandler. Engineer: Eddie Kramer. Second engineer: George Chkiantz.

This session signaled the beginning of production for what would become *Electric Ladyland*. Hendrix and his band, bassist Noel Redding and drummer Mitch Mitchell, began in fine style, recording the marvelous "Crosstown Traffic." As he had done for "Spanish Castle Magic," Hendrix turned to the piano for inspiration, inverting a series of chords he had successfully incorporated within the final master of *Axis: Bold As Love*'s "Spanish Castle Magic."

The group also recorded "Dream" and "Touch You," two of Redding's new songs. "Dream," only Redding's second lead vocal performance with the Experience, provided an unexpected surprise. Somewhat reminiscent of Hendrix's own "Love or Confusion," the track was particularly strong, powered by Redding's lead guitar work and Hendrix's nimble bass playing.

Hendrix invited Mitchell to include a song on the new album. Mitchell had nothing prepared, but Redding offered "Dance," another of his new songs. They recorded a demo version of the song, with Mitchell handling lead vocals. While a rough mix was prepared, Chandler deemed that the track needed more work before it could be included. While "Dance" never materialized in album-ready form, Hendrix lifted Redding's lead guitar line and would later develop the riff as "Ezy Ryder."

Neither "Dream" nor "Dance," ever progressed past the demo stage. In addition, the concept of developing a vocal vehicle for Mitchell quickly lost steam and was never reconsidered.

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THURSDAY, DECEMBER 21, 1967

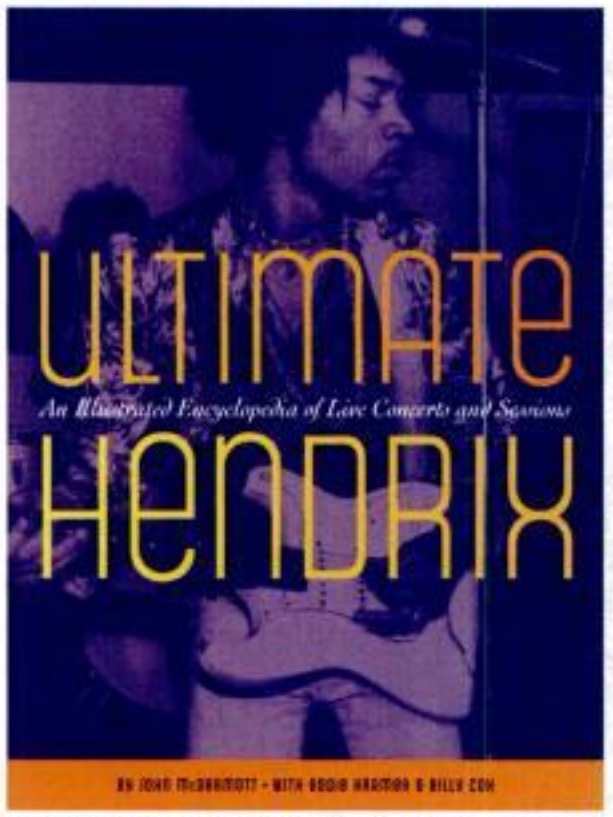
Olympic Studios. Producer: Chas Chandler. Engineer: Eddie Kramer. Second engineer: George Chkiantz.

The group put the final touches on "Crosstown Traffic." Hendrix had also, according to Chandler, already devised an opening for the new album: the sounds of a spaceship landing on earth. The manager recalled that while the song "...And the Gods Made Love" did not go by that name at the time, the idea for the track "definitely began at Olympic. The spaceship landing was a sound he thought of there."

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SUNDAY, JANUARY 21, 1968

Olympic Studios. Producer: Chas Chandler. Engineer: Eddie Kramer. Second engineer: Andy Johns, George Chkiantz.



Excerpted from *The Ultimate Hendrix*, due from Backbeat Books February 2009

Recording of *Electric Ladyland* continued with Hendrix's definitive remake of Bob Dylan's "All Along the Watchtower." Hendrix's admiration for Dylan expressed itself on many occasions, perhaps never more eloquently than in his stirring rendition of "Like a Rolling Stone" at the June 1967 Monterey Pop Festival.

When and how Hendrix was inspired to record "All Along the Watchtower" is not entirely clear. Traffic's Dave Mason has suggested that Hendrix got the idea after hearing Dylan's *John Wesley Harding* album at a small party they both attended with Rolling Stones guitarist Brian Jones. However, Olympic engineer Andy Johns recalls Hendrix playing recordings of Dylan songs at the studio on more than one occasion and believes it was here that the impetus to cover the song began.

Whatever the case, both Mason and Jones joined the Experience for the session. Hendrix asked Mason to contribute acoustic guitar. "Dave hung a lot with Jimi and was a regular in the studio," says Kramer. "Jimi was aware of his ability and that he could cover the part adequately." To maximize the effect, however, the

group decided that Mason needed a 12-string guitar instead; Andy Johns had one at his South London flat. "I had my brother Glyn's Harmony 12-string at this dreadful dive that I was living in," Johns says. "Mason drove me out there in his Jaguar, but as I was in the process of being evicted, I had to climb through the upstairs window to get the guitar."

Upon Johns and Mason's return, Hendrix led the group through a series of rehearsals before proper takes ensued. Initially, Brian Jones played piano on the track, but after a few unsuccessful attempts, Hendrix elected not to include the instrument. According to Mitch Mitchell, Jones gravitated to percussion before retreating to the control room for the balance of the session. Kramer says Hendrix had a firm understanding of just how the song should be arranged and performed.

Mason, playing guitar in the studio's vocal booth, earned his share of Hendrix's reprimands, as he struggled to master the song's chord changes over a deceptively complex rhythm. Hendrix and Redding also clashed, and Redding, angered by Hendrix's seemingly ceaseless quest for perfection, bolted from the studio midway through the session. Mason, who regularly assumed bass chores for Traffic's studio recordings, took over in Redding's absence, but Hendrix overdubbed the part himself later that same evening, using a small, custom bass guitar that Rolling Stones bassist Bill Wyman had given to Johns.

While no one kept a record of the countless rehearsal takes, the group recorded 24 takes of "All Along the Watchtower" before stopping work, and a reduction mix was prepared. The group recorded two additional takes onto that new master, and the basic track was completed. A rough mix was also prepared.

****

WEDNESDAY, MARCH 13, 1968

Sound Center Studios, New York, NY. Producer: Jimi Hendrix. Engineers: Vincent J. Gagliano, Tom Muccio, Angel Sandoval and Lenny Stea

The Experience were in New York enjoying a brief respite from their U.S. tour when Hendrix organized this session at Sound Center Studios. This was Hendrix's first session in America during which he assumed the dual role of artist and producer away from the watchful eye of Chas Chandler.

An interesting group of musicians joined Hendrix on this date, including Stephen Stills, drummer Jimmy Mayes, harmonica player Paul Caruso and Fugs guitarist Ken Pine. Says Pine, "He called me at home one afternoon, which really surprised me, as I had not spoken to him for some time. He asked if I would play 12-string guitar on a session he wanted to do. He was looking to add a bluegrass, country-rock feel."

Hendrix began this session with "My Friend," a new, Dylan-influenced original he had been developing. Recalls Caruso, "Kenny Pine was on 12-string guitar, Jimi was on bass, Jimmy Mayes was on drums, and Stephen Stills [*played*] the piano in the introduction."

They must have spent time rehearsing the arrangement, because the first take made clear that each musician knew his respective parts. Take one was recorded in full without a live vocal from Hendrix. Take two broke down, but their next effort yielded the master. Hendrix turned his attention next to recording the bar atmosphere he envisioned. "Jimi had them making believe they were all drunk," says engineer Tom Muccio. "They were just falling all over the floor having fun with the track."

Hendrix then put forward "Angel Catarina," a stark, early rendition of what would later take form as "1983 (A Merman I Should Turn to Be)." Once the basic track was recorded, Hendrix overdubbed a second guitar part. Much work remained before this recording could be considered finished, but the song's promise was clear.

Buddy Miles made his recorded debut with Hendrix during these sessions, providing the original drum track for "Somewhere," another promising original song that Hendrix considered for the new album. Miles and Stills struggled to establish the proper tempo Hendrix desired for the song, and a number of early efforts seem more like rehearsals than structured takes. Engineer Angel Sandoval says, "Jimi would be recording in the studio, and he would be creating a stack of tapes like this [*measures height with his hand*]. And I would say, 'Jim, some of these tapes, you know, you can run them again.' He'd say, 'Oh no, just keep putting [*new reels of tape*] on.' And I thought, Oh my god..."

The initial struggles gave way to a basic track, the brightest aspect of which was a strong performance from Hendrix. "Somewhere" lay fallow until 1971, when Mitch Mitchell overdubbed new drum parts at Electric Lady Studios in an effort to upgrade the existing master. Despite this work, "Somewhere" was among those unfortunate Hendrix masters onto which producer Alan Douglas posthumously added overdubs from session musicians in 1974 so that the song could be included as part of the controversial compilation *Crash Landing*. In 2000, the 1971 version that featured Mitch Mitchell's overdubbed drum parts was included as part of the *Jimi Hendrix Experience* box set.

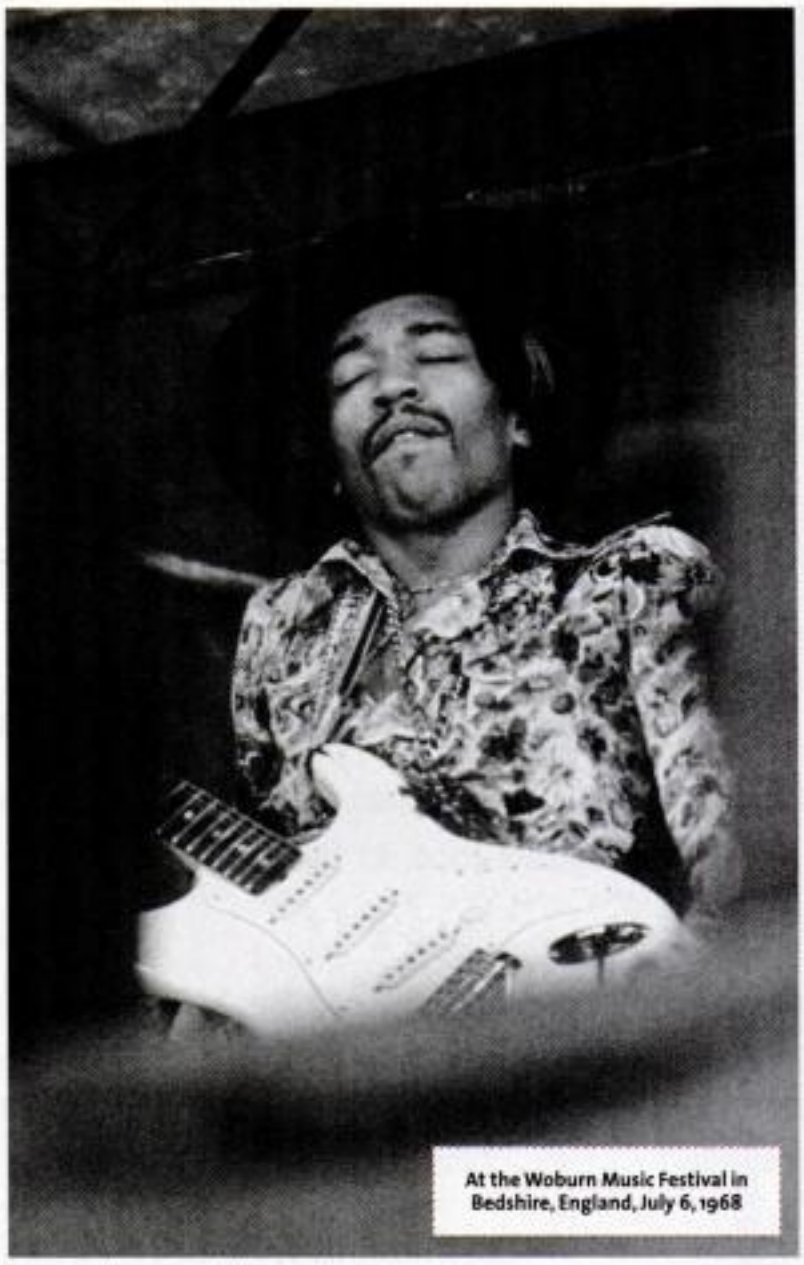
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THURSDAY, APRIL 18, 1968

The Record Plant, New York, NY. Producer: Chas Chandler. Engineer: Gary Kellgren.

Rather than return to London and Olympic, Chandler booked time at the Record Plant, the new, 12-track studio in Manhattan built by engineer Gary Kellgren, Revlon executive Chris Stone and producer Tom Wilson. The studio, which would become Hendrix's creative haven for almost two years, was opened for business on Wednesday, March 13, 1968, but because of delays resulting from his immigration status, Kramer did not join the staff until April 18.

The Experience's first session at the new studio resulted in the basic tracks for "Long Hot Summer Night," another Hendrix track that had its origins in the October 1967 sessions for *Axis: Bold As Love*. Recording began with a superb demo that featured Mitchell on drums and Al Kooper on piano. A playback followed before the three returned to the studio and resumed recording. A string of inspired but incomplete efforts preceded a robust take 13. Chandler and Hendrix designated this take as the basic track, and bass and guitar parts were then overdubbed.



At the Woburn Music Festival in Bedshire, England, July 6, 1968

MICHAEL PUTLAND/RETNA LTD.

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MONDAY, APRIL 29, 1968

The Record Plant. 5:15 P.M. to 7:30 P.M. Producer: Chas Chandler. Engineer: Eddie Kramer.

Hendrix and Mitchell recorded 41 takes of "Gypsy Eyes" without Redding present, though none was identified as a master. Hendrix and Mitchell struggled in their efforts to hone the song's intricate rhythm track, leading to many incomplete takes. "Jimi's initial rhythm guitar part was recorded using a Fender Bassman top," Kramer says. "We were looking for a specific sound and he got a great tone out of that amplifier."

Tensions deepened between Hendrix and Chandler as Hendrix continued to openly challenge the producer's decisions. The problems were compounded by the hordes of uninvited guests and hangers-on whose presence served only to distract Hendrix from his task. Chandler was concerned with Hendrix's drug use, which had begun to gradually erode the honest, direct communication they had previously shared. "It was slow going from the moment we started at the Record Plant," Chandler had said. "I was sitting there listening to him play the same song

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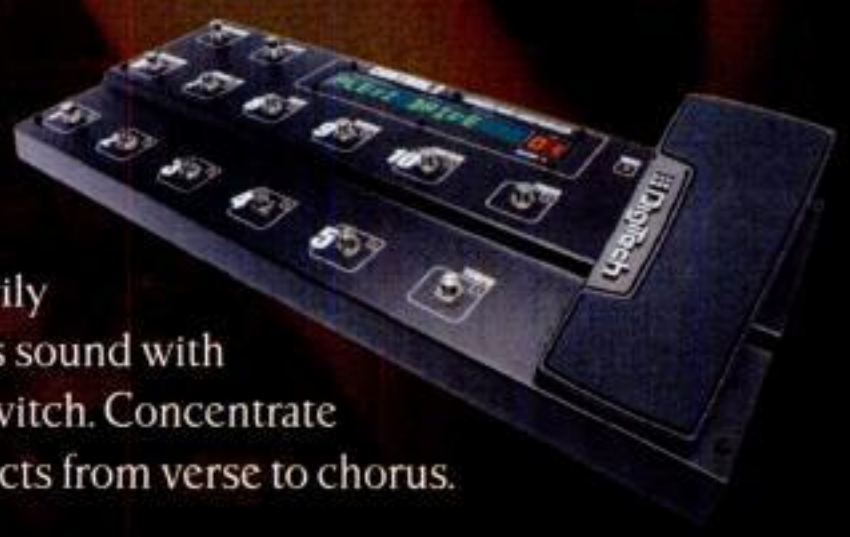
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over and over again, thinking to myself, What is going on? Jimi had wanted this to be a double album, and I distinctly recall being glad that I had done so much at Olympic, because at this pace, the album would never be finished."

****

TUESDAY, APRIL 30, 1968

The Record Plant. Producer: Chas Chandler. Engineer: Eddie Kramer.

Despite his struggle to realize "Gypsy Eyes," Hendrix was determined to make progress. New takes were attempted but none met Hendrix's standards.

****

WEDNESDAY, MAY 1, 1968

The Record Plant. Producer: Chas Chandler. Engineer: Eddie Kramer.

Working without Redding, Hendrix and Mitchell recorded basic tracks for "House Burning Down." Hendrix's open vocal microphone captured his detailed explanation of the song and its parts, right down to the cymbal part he wanted. The two then recorded a host of instrumental takes in an effort to perfect the song.

Tensions between Hendrix and Redding continued to simmer. Hendrix was determined to realize the sounds he wanted for the album, and if Redding were unable or unwilling to accommodate this, he would simply augment or replace his contributions. "Jimi was playing a lot of bass, and Noel felt a bit left out," Kramer says. "I think Noel felt the pressure and sensed he was being shoved out. Jimi was a great bass player. If he wanted something that Noel couldn't give him, he would play it himself."

Hendrix and Mitchell revisited "Gypsy Eyes" next, with five instrumental takes recorded. Take five was marked complete, but this was still not designated as the master. Hendrix regrouped, and his sixth and final effort resulted in the basic track he desired. Overdubs were then recorded onto this master take.

At this stage, Hendrix was using a slide guitar effect to open the song. He seemed enamored with the slide effect, duplicating it later in the song at a higher octave.

****

THURSDAY, MAY 2, 1968

Record Plant, New York, New York. Engineer: Eddie Kramer.

For this session, the group focused its attention on "Three Little Bears." At one point, a confrontation flared up between Redding and Hendrix. "I took it out on Jimi, letting him know what I thought of the scene he was building around himself," Redding wrote in his autobiography, *Are You Experienced?* "There were tons of people in the studio, you couldn't even move. It was a party, not a session. He just said, 'Relax man... ' I'd been relaxing for months, so I relaxed my way right out of the place, not caring if I ever saw him again."

With Redding gone for the night, Hendrix continued his work on the song. While he and Mitchell were cutting the basic track, they continued past the ending of the song and never stopped playing. "Three Little Bears" by now had evolved into a free-form jam session. Hendrix soon settled into the rhythm pattern that has become known as "South Saturn Delta." While no structured attempt at recording the song was made, the jam session boasted several noteworthy moments, especially a beautiful passage of slow, melancholy notes performed by Hendrix.

He then overdubbed a bass guitar part for "Three Little Bears," as well as a second guitar. The recording of a lead vocal followed next, and Hendrix's irreverent approach revealed his lack of confidence in the song. He can be heard on the tape joking, "This is so silly!" and asking Kramer to stop the playback. Hendrix completed the take, but further work on "Three Little Bears" ceased.

Though Hendrix never seriously considered "Three Little Bears" for *Electric Ladyland*, the song was mixed and issued in 1972 as part of the posthumous compilation *War Heroes*. In recent years, the song was reintroduced as the B-side of the *Merry Christmas And Happy New Year* EP.

Hendrix and Mitchell also recorded the intriguing instrumental "Cherokee Mist." Hendrix recorded the basic track without a bass, instead using his guitar fed through a wah-wah tone control pedal to frame the song's melodic structure. Taking advantage of the Record Plant's 12-track recording capability, he established the basic track with Mitchell and then added two additional overdubs. The first was a dramatic electric sitar part that provided the song with its most distinctive characteristic. Hendrix then added a second electric guitar part that alternated between rhythm and lead throughout the song.

Redding's blowout with Hendrix no doubt excluded him from a separate session staged later that morning. After enjoying themselves at the Scene Club, just around the corner from the studio, Hendrix, Mitchell, Kramer, Traffic keyboardist Steve Winwood and Jefferson Airplane bassist Jack Casady—along with a host of friends—traveled back to the Record Plant to jam. Beginning at 7:30 A.M., Kramer frantically set up microphones and made various sound and level adjustments while Hendrix discussed "Voodoo Chile" with Mitchell, Winwood and Casady. Guitarist Larry Coryell was also among the invited guests, but he declined Hendrix's invitation to contribute. "For the first time in my life, I said, 'No. There is nothing I can add to this,' " Coryell recalls.



Three takes were recorded, although the first served primarily as an introductory rehearsal. Kramer was ready by the time the musicians were prepared to begin a formal second take. That rendition fell apart when Hendrix broke a guitar string, but his extraordinary third attempt provided the master take for the track. This majestic performance became one of the centerpieces of the magnificent album *Electric Ladyland*.

Later, Kramer and Hendrix fine-tuned the basic track, adding several overdubs. "The idea was to make it sound as if it was a live gig," Kramer says. "Even though there were some people watching in the studio, the applause was added as an overdub so that the track would have a party feel. All of the various background vocals and comments were tracked two or three times, as you can hear Jimi's voice coming from both sides." While Hendrix wanted to feature the ambient crowd noise as part of the song's atmosphere, the noise level generated by those who had observed the session wasn't sufficient. To correct this, Hendrix improvised and overdubbed crowd sounds during this session, from 9:00 A.M. to 9:45 A.M.

****

THURSDAY, MAY 8, 1968

The Record Plant. 12:00 A.M. Engineer: Eddie Kramer. Second engineer: Steve (surname unknown).

Fed up with Hendrix's lack of compliance, Chas Chandler stepped down as the album's producer. "Looking back, I walked out very quickly at the Record Plant," Chandler admitted. "I would go in there and wait for Jimi and he would show up with eight or nine hangers-on. When he finally did begin recording, Jimi would be playing for the benefit of his guests, not the machines." A further source of frustration for Chandler was Hendrix's inability to judge his own performances or allow Chandler to keep his role as the final arbiter. "We'd be going over a number again and again and I would say over the talkback, 'That was it, we got it.' He would say, 'No, no, no,' and would record another and another and another. Finally, I just threw my hands up and left."

While it wasn't clear until later, Chandler's departure had damaging repercussions. "Chandler had been there from the beginning," Redding said. "He was a guy you could talk to. He kept Hendrix in control—both in and out of the studio. Jeffery didn't care about Mitchell or I. To him, Jimi was *the* star. We couldn't have done it without Jimi, but Jimi couldn't have done it without us. We were working just as hard as he was. Chas understood that."

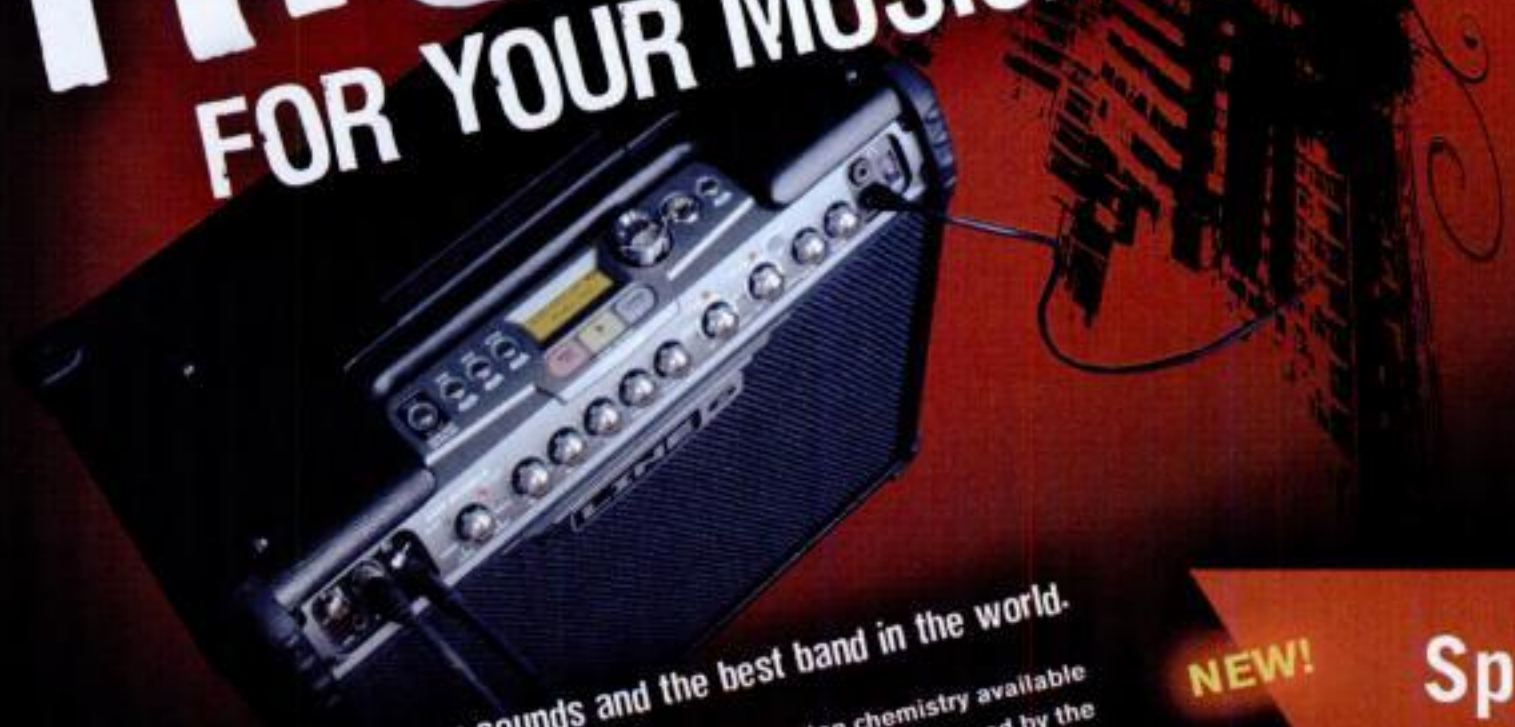
Rough mixes of "Voodoo Chile," "Three Little Bears" and "Long Hot Summer Night" were completed, despite Chandler's departure from the session. Hendrix also returned to "1983 (A Merman I Should Turn to Be)" on this day. The master reel from April 22 was pulled out and new recordings were added as edit sections to create a single, unified master.

RAY STEVENSON/ELTNA UK

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GRAND DADDIES

MIKAEL ÅKERFELDT AND FREDRIK ÅKESSON REVEAL THE ORIGINS OF OPETH'S LATEST ALBUM, *WATERSHED*, AND DEMONSTRATE HOW TO PLAY THE BAND'S MAGNUM OPUS, "THE GRAND CONJURATION."

BY ANDY ALEDORT

PHOTOGRAPHS BY JUSTIN BORUCKI

SWEDISH PROG-METALLERS OPETH have spent the past 14 years building their reputation as one of modern music's most innovative and musically diverse groups. Beginning with 1994's *Orchid* and continuing through 2001's critically acclaimed *Blackwater Park* and 2008's *Watershed*, they have established themselves as torch bearers of Scandinavian death metal while incorporating strong influences of rock, metal, blues, jazz and folk into their sonic stew.

Among the group's most ambitious creations is "The Grand Conjuration," the standout track from Opeth's 2005 album, *Ghost Reveries*. Clocking in at more than 10 minutes, the song is a challenge for even the most experienced guitarists, as it incorporates double tapping and soloing in an alternate tuning, along with plenty of great riffs.

In this exclusive lesson, longtime Opeth guitarist Mikael Åkerfeldt and his new guitar partner Fredrik Åkesson, formerly of Arch Enemy, sit down to talk about *Watershed* and present an insightful lesson on how to play "The Grand Conjuration."

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Mikael Åkerfeldt

GUITAR WORLD Tell us about the new Opeth album, *Watershed*.

MIKAEL ÅKERFELDT We never really have any specific goals or master plans when we go into making a new album; we just try to come up with good songs. Even though the songs on *Watershed* sound a bit different from those of "ordinary" metal bands, we are writing the songs so they sound the way we want them to. It's as simple as that. We jam around and see what we come up with, hoping that it will be something cool.

GW Were there any specific musical influences that played a part in inspiring the music on *Watershed*?

ÅKERFELDT I collect records from the Sixties and Seventies, such as psychedelic music, progressive rock, singer/songwriters... Pretty much anything and everything. Also, my history with heavy metal goes back to when I was a kid, and I was a fan of many hard rock and metal bands. But there are a couple of artists that had an influence on me when I was writing the songs for *Watershed*, specifically Scott Walker and the Zombies.

Scott Walker was originally in the Walker Brothers, who were a very successful group in Europe in the mid Sixties. If you are not familiar with him, he is basically a crooner, like Dean Martin. In recent years, he has been experimenting with avant-garde sounds, with his crooner vocals soaring about that. It's very interesting. A year or two ago he put out a record called *The Drift*, which I love. It's one of the most interesting records I've heard in years. Much of the music involves *disharmonics*—very dense-sounding atonalities—and that had a huge impact on me. It inspired us to use them a lot on *Watershed*.

As for the Zombies, they put out a record called *Odessey and Oracle* in 1968 that is an absolute masterpiece. I just heard it for the very first time about a year ago. It blew me away, and it is now one my top-three favorites albums. The sounds on that record influenced me greatly, and as a result, on *Watershed* we worked a lot with effects that were used quite a lot in the Sixties, like phasing. I've always been a big fan of the Beatles, and when they entered their psychedelic period in the mid- to late-Sixties, I had previously considered them to be the *only* band that did that type of thing well enough to hold my interest. I didn't know there were any other bands that created music in that style that I could possibly like as much as *Sgt. Pepper's* or *Revolver*, but *Odessey and Oracle* just sailed past *Revolver*! The Zombies also experimented with major chords within minor structures, creating chord resolutions one would never expect. [*Zombies keyboardist and songwriter*] Rod Argent tends to do that. I've always been interested in presenting chords that can change the whole vibe of a riff or song, and the Zombies mastered that.

"IT'S A VERY ZEPPELIN-LIKE RIFF—EVIL, DARK, DEVIL-WORSHIP SOUNDS!"
—MIKAEL ÅKERFELDT


Fredrik Åkesson

GW Can you shed some light on your major influences as a songwriter and guitarist?

ÅKERFELDT My guitar playing developed from the bands I was listening to when I first started to play, such as the Scorpions, Iron Maiden and Judas Priest. I wanted to be able to play like Yngwie Malmsteen, but I've never been able to. Also, I was a big Black Sabbath/Tony Iommi fan. Later, I got into guitar players that didn't rely on any fast "widdly" stuff, like Andy Latimer from the band Camel, who was a big influence, and David Gilmour. I came to understand that I always appreciated a good tone over flashy technique. That's where I "found" myself, which enabled me to leave behind my old dreams of becoming a "proper" heavy metal lead guitarist. I feel comfortable relying on my tone. For rhythm, I grew up playing a lot of death metal, but, to be honest, I'm not really good at it; my pick-hand technique kind of sucks, and I'm not that fast. Fredrik is much more advanced than I am in terms of technique.

GW Fredrik, who are your main influences?

FREDRIK ÅKESSON What got me hooked—what made me want to practice all of the time—was when I saw Michael Schenker for the first time. After that, Ritchie Blackmore became a big influence, along with Uli Jon Roth and the old Scorpions stuff, Eddie Van Halen, Randy Rhoads and Yngwie Malmsteen. When Yngwie put out his first record, *Rising Force*, it had a huge impact on me. It made me practice a lot!

I also like mellower players like David

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Gilmour, Mark Knopfler and players that have a good tone. For me, tone should come before technique. It's cool if you have both, but if you just have technique and no tone, it makes you much less interesting to listen to.

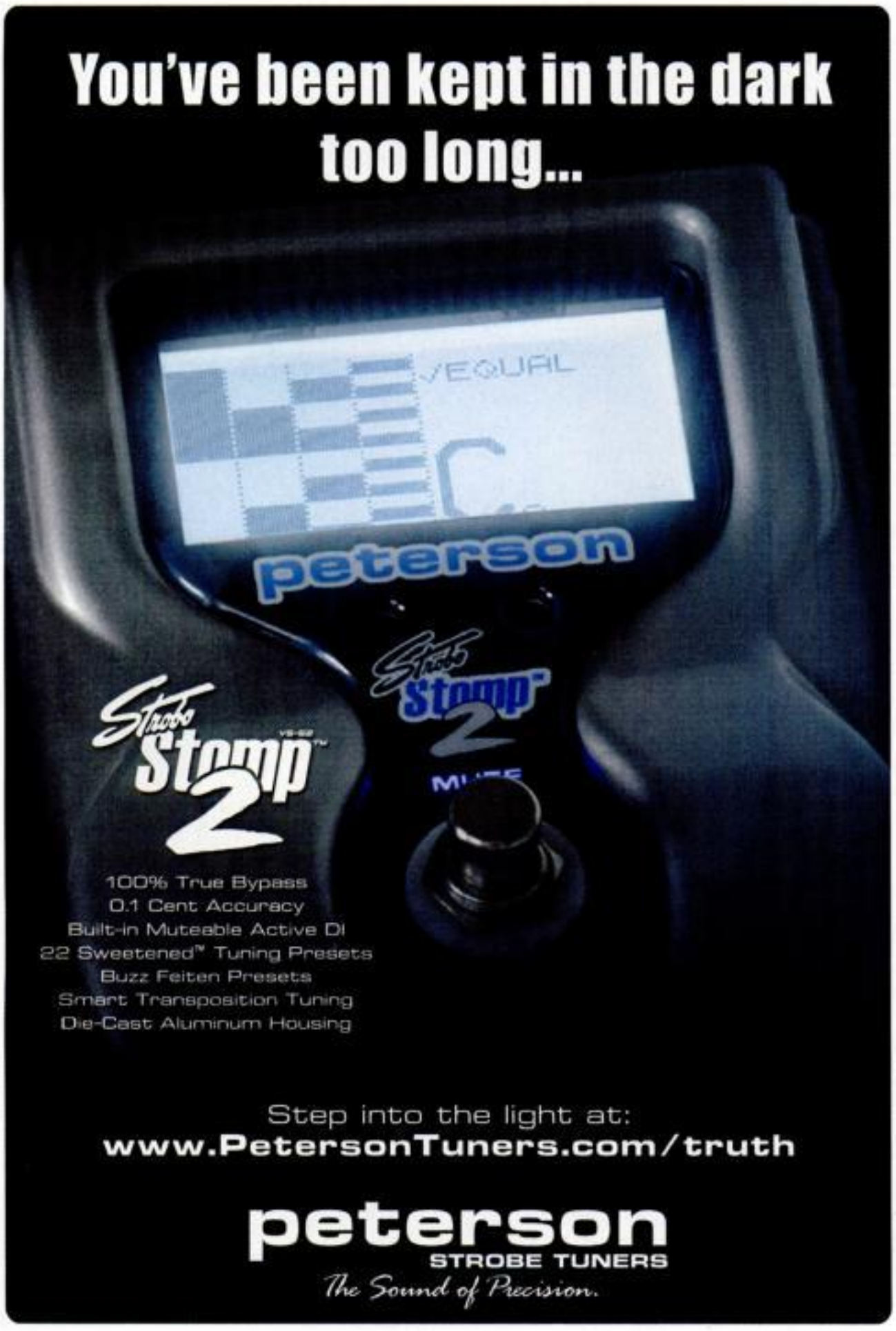
GW Let's talk about "The Grand Conjuration" [*A complete transcription begins on page 120.*] The song is played in an alternate tuning, correct?

AKERFELDT Yes, the strings are tuned to D A D F A E, low to high. I don't know shit about tunings or theory, but when you strum the open strings they produce a nice-sounding chord [*Dm(add)9*].

The intro begins with two-note chords, played high up the neck on the third and second strings, alternating with the open low D note [*see transcription bars 1–4.*] From there, we move into the song's main theme [*bars 5–8*], which is played with octave shapes, fretted on the six and fourth strings, that slide up and down the fretboard. In this tuning, the octaves on these strings are found at the same fret. It's a very Zeppelin-like riff.

The verse section that follows [*bar 15*] is very simple. Here, I double the vocal melody with single notes played on the sixth string. There's also a little fingerpicking pattern that goes along with the verse, which is very low in the mix and hard to hear clearly [*bar 23*].

AKESSON The picking pattern is, in terms of strings, 4-2-3-4-1-2, 4-2-3-4-1-2, etc; the pick hand pattern is thumb-middle-index-thumb-middle-index.



AKERFELDT On the chorus [*bar 31*], we pull off from the first fret of the sixth string to the open string, and then accent open D5 power chords, followed by a slide up to the 12th fret. The song then moves back into the verse section.

GW Michael, the first guitar solo features some fretboard tapping. How do you play that part?

AKERFELDT You're not going to believe this, but that tapping bit was actually inspired by a Paula Abdul concert video I saw in the mid Eighties. Her touring guitarist did this "double tapping" thing, wherein you quickly tap the string twice for each of the licks. This is obviously a very commonly used technique, but at the time, I thought, Someday, when I'm capable, I'm going to do a solo using that technique.

GW Or get the gig with Paula Abdul!

AKERFELDT Yeah, well, I can't do the dance moves she does, but I don't know if the guitar player has to do that! [*laughs*]

I begin the tapped solo [*bar 39*] with this double-tapping technique, tapping twice on the second string at the 12th fret and then pulling off to my fret-hand pinkie, fretted at the 10th fret, which then pulls off to the middle and index fingers at the eighth and seventh frets, respectively. The taps then move up to the 15th, 17th, 9th and 20th frets and then move back down. The solo ends with a tapped harmonic at the 12th fret on the open third string, which is vibrato-ed with the whammy bar [*bars 49 and 50*].

GW Was it difficult to get used to soloing in this alternate tuning?

AKERFELDT Yes, but the tuning does offer some benefits because "normal' fingering patterns and shapes often yield some interesting, unusual results.

GW There is a very unusual band figure at the end the solo [*beginning at bar 47*].

AKERFELDT It's a very odd riff, and it took quite a while for all the guys in the band to learn it. The riff came to me by just getting a feeling for it, so what seems unnatural to others actually felt natural to me. It's essentially very simple: I slide around the sixth string, alternating different notes with the open fourth string; it's the rhythmic syncopation that makes it sound so jarring.

GW Another great riff is the one heard on the song's "bridge" [*bar 51*].

AKESSON This riff is simpler in that it's played in straight time and is easy to decipher. Also, it's fretted on the bottom two strings and is not difficult to play. The second time around, the riff splits into a harmony [*see Fill 2 in the transcription*].

GW There's another really great riff that first appears about halfway through the tune [*bar 67*].

AKERFELDT That's one of the coolest parts I've ever come up with: I hammer on from the fifth fret to the seventh on the fourth string while sounding the open fifth string, interspersing a barre across the third and second strings at the fifth fret. If the guitar were in a standard tuning, it would have simply been a blues lick because it's based on a very common A minor pentatonic/blues scale type phrase, but in this tuning it sounds fresh...and dark!

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BACK IN THE HIGH LIFE

Steve Winwood performed with Hendrix and Clapton, led the group Traffic to jazz-rock glory and went on to become a major hit maker on his own. Now performing again with Clapton and sporting a new album, he reclaims his place in the spotlight. by ANDY ALEDORT

FEW GUITARISTS CAN legitimately claim to have recorded with both Jimi Hendrix and Eric Clapton. Steve Winwood is one of them.

The British multi-instrumentalist (he is an accomplished guitarist as well as a stellar keyboard player) performed on "Voodoo Chile" from Hendrix's *Electric Ladyland*, in 1968, while he was still a member of the groundbreaking British jazz-rock group Traffic. One year later, Winwood briefly split up Traffic and joined Clapton in Blind Faith, whose sole studio album produced such radio staples as "Had to Cry Today" and the Winwood-penned "Can't Find My Way Home."

Throughout the Seventies, he contributed as a session musician to numerous albums, including titles by Muddy Waters, Howlin' Wolf and George Harrison. But it was as a solo artist in the Eighties that Winwood achieved his greatest commercial success. Beginning in 1981, he launched a series of pop-oriented albums that produced monster radio hits like "While You See a Chance," "Higher Love," "Roll with It" and "Back in the High Life Again."

Now after years of working off the radar of popular entertainment, Winwood is indeed back in the high life. In July 2007, he joined Clapton onstage at the latter's Crossroads Guitar Festival, setting the stage for the duo's sold-out three-night stand at Madison Square Garden this past February. More to the point of this interview, Winwood has a new album, *Nine Lives*, his first major-label release in 11 years, following 1997's *Junction Seven* (Virgin). In a sense, the new album is a fusion of all the musical styles he has embraced in his long career.

"I have always strived to put all of these different elements together: jazz, rock, folk, ethnic and world music, combined with blues and R&B," Winwood says. "The recent twist is that I'm using an organ trio format, with no bass player and an accent on a Blue Note R&B/jazz vibe. In so doing that, hopefully this new music has turned out to be *none* of the above, and is something of its own."

Turning just 60 this year, Winwood looks back on a varied career that has seen him at the forefront of popular music since 1966, when at the tender age of 15 he co-wrote and recorded the hit single "Gimme Some Lovin' " with the Spencer Davis Group. This summer, Winwood will appear on tour with Tom Petty and the Heartbreakers, continuing his latest streak of successes and no doubt demonstrating that the title *Nine Lives* is as much about his new music as it is his long-running career. In this *Guitar World* interview, he discusses that album as well as his friendship with Hendrix and Clapton.

GUITAR WORLD Your new album is titled *Nine Lives*. Did an escape from some perilous situation inspire the title?

STEVE WINWOOD No, not really! There are nine tracks, and this is also my ninth solo album. And it was cut pretty much live in the studio. So it has nothing to do with cats! Dogs, maybe. But I have lived through a bit and escaped from a bit, as well.

GW Did you have any specific approach for the new album?

WINWOOD I did an album called *About Time* [*released on his own Wincraft Music label*] about four or five years ago, which was, in a way, very much a success for me personally. Though it may not be appropriate for

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Performing in Germany with Traffic in the late Sixties.

PETRA NIEMEIER/K&K CENTER OF BEAT/RETNA LTD.

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Traffic in the late Sixties. (from left) Dave Mason, Chris Wood, Winwood and Jim Capaldi

this particular publication, it was the very first album I ever made for which I played no guitar whatsoever. The reason for this was that I wanted to cut everything live with the band, and along with playing organ, I played the organ bass instead of using a bass player. I felt great about the results, so I used the same concept for *Nine Lives*.

GW Was the material on *Nine Lives* written specifically for the record?

WINWOOD When I cut *About Time*, I'd written the songs and I had the guys listen to the songs and learn how to play them. With *Nine Lives*, the songs were inspired by and materialized from the way in which the guys in the band have been playing over the last five years. I'm not terribly fond of the word "organic," but it's appropriate in that the nature of the band inspired the way in which the songs took shape.

GW Was this due to the familiarity of working with these musicians?

WINWOOD It's more about the unusual combination of instrumentation: organ, guitar, sax, drums and percussion. So it's like the old jazz organ trio lineup, and I've tried to include elements of that Blue Note Sixties jazz-funk vibe. The album also features the Brazilian guitarist Jose Neto, who is not only brilliant at Brazilian music but who's also a huge fan of Jimi Hendrix and Jimmy Page. He plays with an odd mixture of styles, using a solidbody nylon-string guitar plugged into all sorts of effects, overdrives and wah pedals.

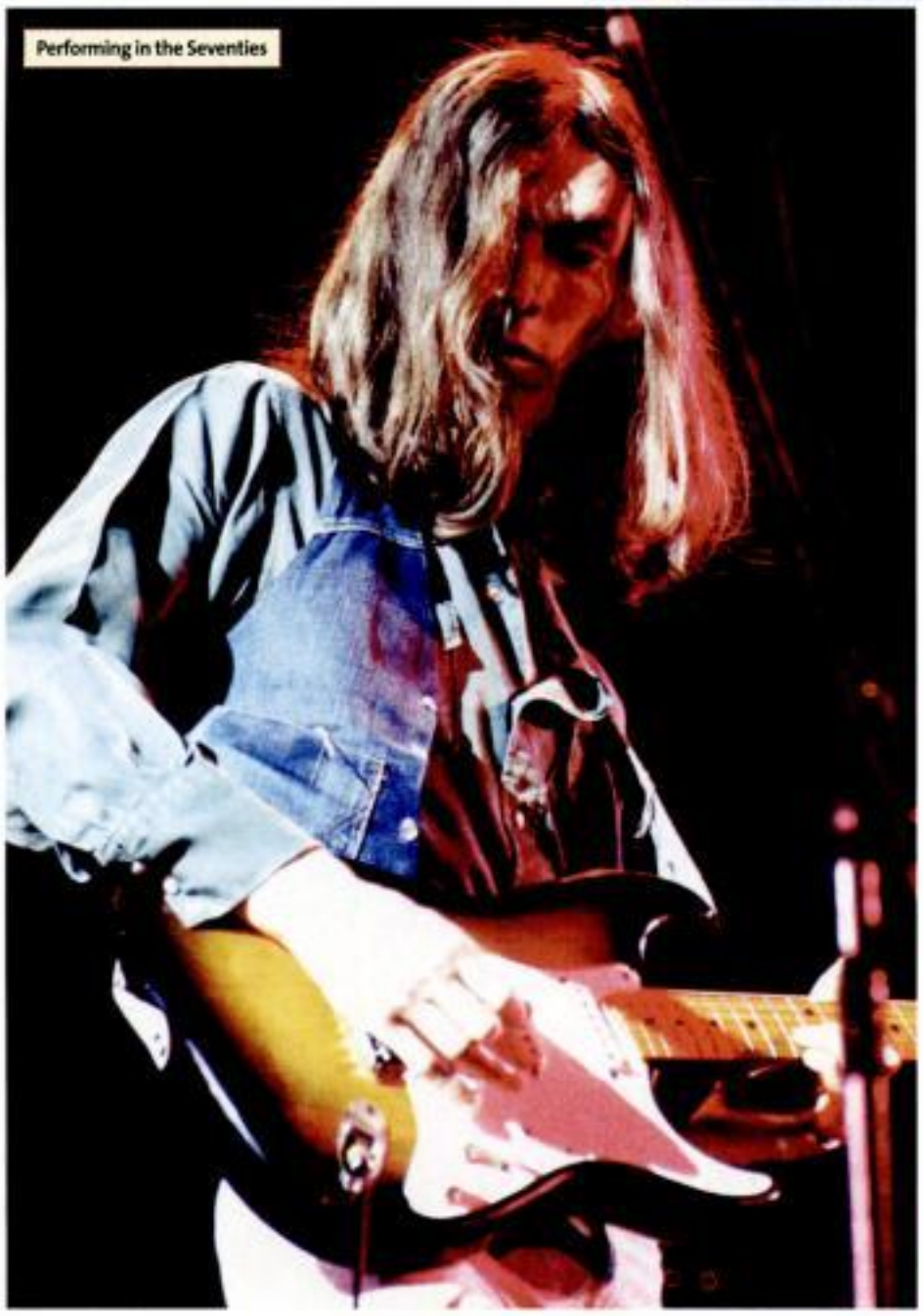
"It might sound stupid, but not all musicians listen while they play. **JIMI HENDRIX** *was always right there, listening to everything that was going on."*



With (from left) Eric Burdon, John Mayall, Jimi Hendrix and the Move's Carl Wayne, at the Beat Monster Festival, May 1968

GW A good example of the Blue Note vibe is the track "We're All Looking." It starts with a jazz beat, with a vocal that is reminiscent of Ray Charles, but then it moves into something else entirely. It reminds me a bit of Traffic in its amalgam of blues, R&B, jazz and Latin styles.

WINWOOD Exactly. When I left the Spencer Davis Group in 1967 to put Traffic together [*with saxophonist Chris Wood, drummer Jim Capaldi and guitarist Dave Mason*] that was a deliberate direction for us to take. We didn't want to be a blues band because that's what the Spencer Davis Group was, but having said that, blues has always been a big part of what I love. The idea with Traffic was to take from the blues and combine it with all of these other things, and even during my flirtation with pop in the Eighties I was still trying to bring in elements of Latin, folk and jazz music. So the approach that was formed back in the early days of Traffic is basically the same as what I am doing now, which is to try to blend these different sounds and styles. And to me it's just a straightforward continuation of it.



Performing in the Seventies

There are one or two exceptions: we wanted the opening cut, "I'm Not Drowning," to have a feeling like [*Delta blues singer/guitarist*] Robert Johnson walking down the street in Chelsea, London. That's the picture we wanted to paint for the opening track. I'm playing guitar, and I was tapping sticks on a desk while I was singing. That was actually the demo, but we thought it had a real charm and captured the song nicely, so it ended up as the track on the record. I also play the acoustic guitar solo on "We're All Looking."

GW You've also got Eric Clapton as a guest on "Dirty City."

WINWOOD That worked out great. I knew the song was just up his street. His playing is really, really great on the track.

GW You recently completed a three-night sold-out run with Eric at Madison Square Garden. Were the seeds sown for those shows from your appearance with Eric at last summer's Crossroads Festival?

WINWOOD Yes. Eric and I also did a show together before Crossroads, in May of last year in England, called Countryside Alliance. It's a charity designed to support rural issues. I live in a rural area, and it's quite important to me to protect rural areas and provide financial support to areas in need. The first one was in 2006, which Eric played at but I was not able to attend. For the '07 one, I asked them if I could take part because it's about something close to my heart. I asked one of the organizers if Eric was taking part, and the answer was, "Eric said he'd only do it if he can play with you and your band." I said, "Great!"

I called him, we tossed a couple of songs about, and I said, "I suppose I'll play for half an hour and then you'll come on and do two or three songs," and he said, "Yeah." Well, the songs kept coming, and we had about eight or nine songs, and I said, "Do you want to rehearse all nine, and then pick a few?" and he said, "Yeah, okay." And, of course, we ended up doing all nine! That was the first time that we played together in that way for a really long time.

GW How long had it been since you and Eric had played Blind Faith songs like "Had to Cry Today," "Presence of the Lord" and "Can't Find

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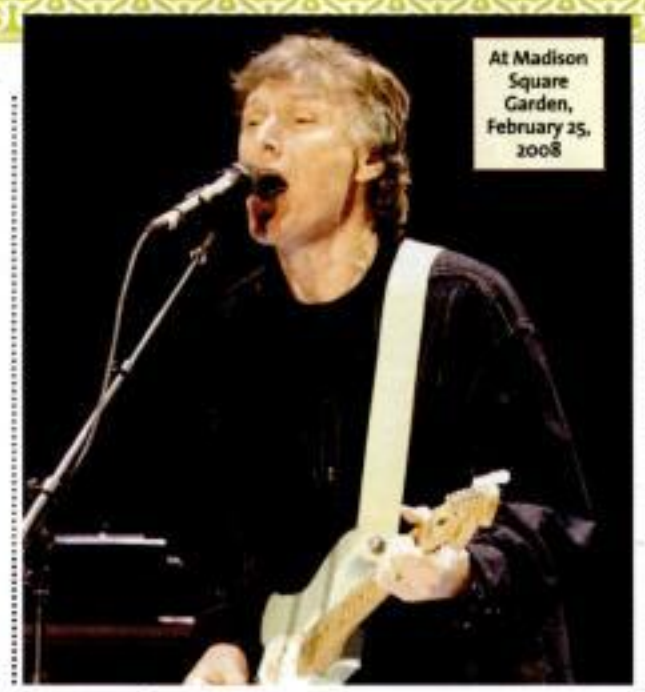
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My Way Home" together?

WINWOOD We'd done odd things over the years; we played the ARMS Festival for [*Faces bassist*] Ronnie Lane in 1983 together, and we did the Queens Jubilee Concert in 2002 together, too. But this was the first time since Blind Faith that we got together and worked up a whole set of songs.

GW What can you say about the crowd's response to seeing you and Eric playing these timeless classics together?

WINWOOD It was fantastic. Blind Faith, as a band, was kind of doomed, a bit, for several reasons. [*In addition to Winwood and Clapton, Blind Faith featured bassist Rick Gretch and drummer Ginger Baker, who had played with Clapton in Cream.*] At the time, Eric and I didn't quite know where we wanted to go musically, and if you believe what Eric writes in his [*2008 autobiography*], he was pretty messed up at the time. Also, there were a lot of pressures from the commercial side of the business, because suddenly a lot of people came out of the woodwork with dollar signs in their eyes.



At Madison Square Garden, February 25, 2008

What was very fortunate was that the record was very much in line with our vision at the time, but that didn't happen when we went out live. A lot of the stuff on the record is quite delicate, with acoustic guitars, but we got into these arenas where people wanted to hear Cream stuff like "Sunshine of Your Love," and they didn't want to hear "Can't Find My Way Home" and that kind of stuff nearly as much. But it's fortunate that the record came out the way that it did and that it's managed to stand the test of time.

GW The *Blind Faith* album does have a beautifully unified sensibility to it. Were all of the songs written in the same way, with you and Eric and the group banging them out?

WINWOOD Eric wasn't singing in those days, and I wrote a lot of the lyrics. He'd written "Presence of the Lord," which is a beautiful song, but he didn't want to sing it. Now, fortunately for us all, he sings it, and he sings it fantastically. We were all making contributions to the songs. For example, the main riff in "Had to Cry Today" just came from us jamming together.

GW Is "Can't Find My Way Home" written entirely by you?

WINWOOD Yes. We're both playing nylon-string acoustics on that track, cut with us playing together at the same time.

GW People may know you more for your keyboard playing, but you are an excellent guitarist and great soloist, with a style that is similar in some ways to Eric.

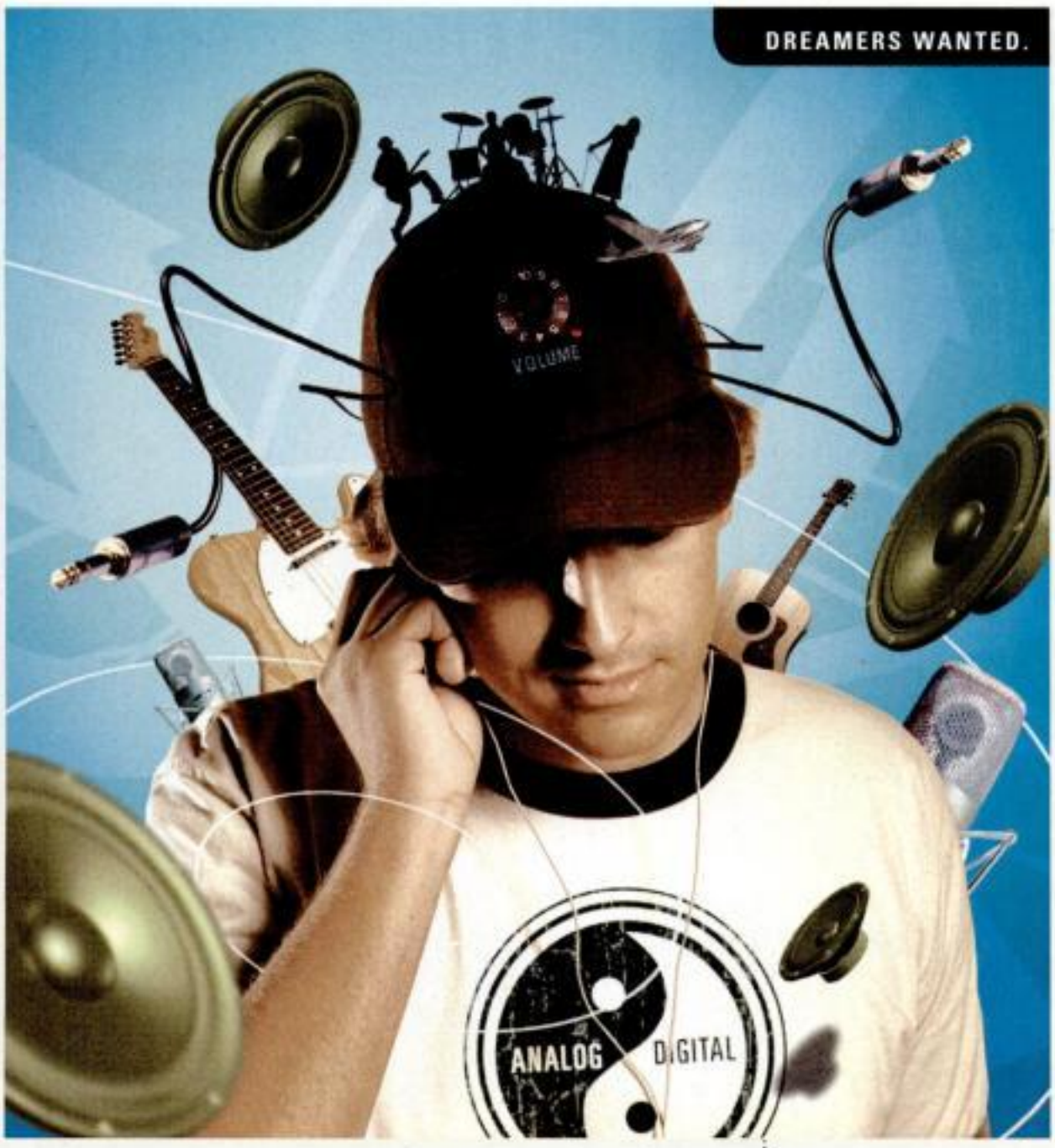
WINWOOD When I first left school and left home at the age of 16 and went to London, I lived in what we call "digs," which is like a boarding house. Eric was three years older than me, and, at that age, that's a lot older! Now, I'm 60 and he's 63, so we're virtually the same age. In those days, he was very much like a big brother to me. We met from jamming together, and he took me around to meet his friends and introduced me to different guitar players and played blues records for me. He very much took me under his wing, and it's not surprising that I probably picked up some of what he was doing along the way.

And I still think of him a bit like a big brother. And he treats me like a little brother! [*laughs*] So that kind of thing is still there.

GW What was it like to work with Eric on these Garden shows?

WINWOOD It's well known that Eric is a very generous person, and he's also very generous musically. Since I last worked with him in an intensive way, which was back in the Blind Faith days, he has progressed *massively*, inasmuch as he's a great singer, and he's developed all of these M.D.—musical directorship—skills. He's a great bandleader; in Blind Faith, he *never* wanted to be the bandleader! I was in charge of that and he didn't want to know—he wanted to be the guitar player. So his bandleading skills combined with his musical generosity has made it fantastic in that we've been

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able to pick songs where our voices blend together well, and playing together has been a joy.

It's interesting: I played a guitar solo every night in the song "Cocaine," and I always got a big cheer, but it didn't occur to me till later that the applause was for efforts in bravery—for standing next to Eric Clapton and playing a guitar solo!



GW How did you choose the material to play?

WINWOOD Eric suggested that I pick his tunes and he pick mine, which was an interesting way to do it. He came up with a couple of songs that I don't normally do, like "No Face, No Name, No Number," a Traffic song from 1968, and "Split Decision," from 1986. I picked "Forever Man," which he hadn't done in a while.

GW Another element is the Jimi Hendrix side of things, as you guys covered the slow "Voodoo Chile" and played it in the original key of D, with Eric tuned down a whole step.

WINWOOD That's right! We also did "Little Wing," which Eric had cut with Derek and the Dominos, and we sang on that together. We looked for some "neutral" songs that weren't written by Eric or myself, and these songs served as a tribute to Jimi, too. We also did "Them Changes."

GW Jimi Hendrix always spoke very highly of you and often expressed his desire to play with you. Can you describe your relationship with him?

WINWOOD I used to run into Jimi a lot, the same as I used to run into Eric, because we often played the same clubs when there were three or four bands on the bill. When Jimi first got to England and went around to all of the clubs to jam, the first band he jammed with was Jim Capaldi's band, Deep Feeling, which was just before we formed Traffic.

Jimi was just a great musician, and he was a *listening* musician, like Eric. It might sound stupid, but not all musicians listen while they play. Jimi was always right there, listening to everything that was going on.

GW One gets a sense of that on the original "Voodoo Chile" in the incredible interaction between the two of you.

WINWOOD Yeah, that's very true. We did three takes: on the second take, he broke a string, and the third take was it. We talked it through a little bit before, and that was it. Take one is knocking about as well [*included on* Jimi Hendrix: Blues *as "Voodoo Chile Blues"*].

We also did "Them Changes," but the curious thing is that we decided to do the song before Buddy Miles had passed [*Buddy Miles died on February 26, 2008, the date of the second Winwood/Clapton show*]. At rehearsal, Willie started playing the song and Eric said, "What's that?" and Willie said, "Them Changes." I said, "That'd be a good song to do," and this was just two days before the shows. Then we heard on Wednesday [*the 27th*] that Buddy had passed away, but I believe we had gotten word to him that we were going to be playing the song.

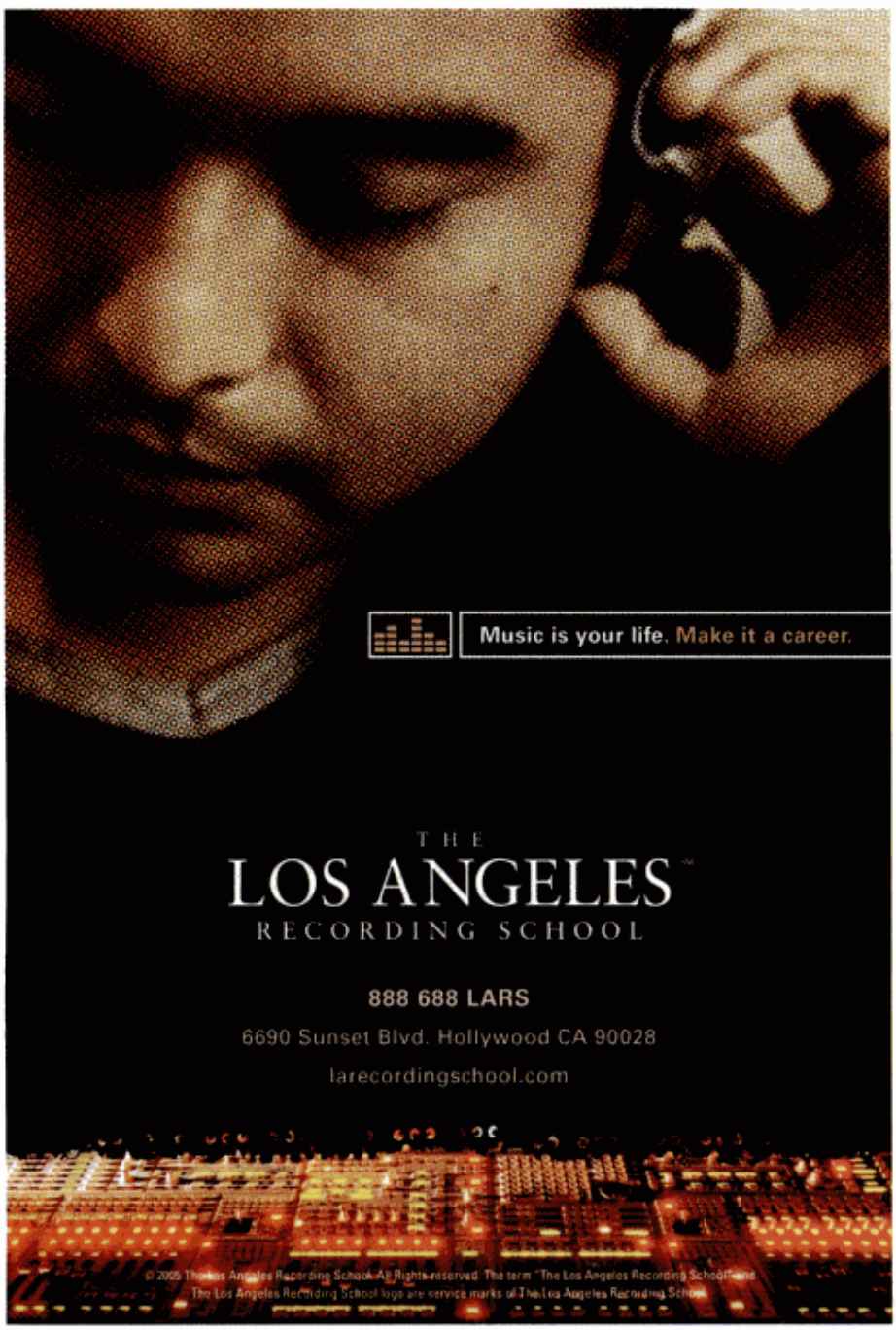
GW Will you and Eric be doing more projects together in the future?

WINWOOD There's talk about us doing more together when we get the chance, but there are no dates fixed as of yet.

GW You've recently taken part in the Jammy Awards, which celebrate jam bands like Gov't Mule, Phish and moe. All of these bands derive inspiration from pioneering musicians like you, who pushed the boundaries of popular music so effectively in the Sixties and Seventies with [*Traffic's*] masterpieces like "Glad," "Freedom Rider," "Empty Pages" and "The Low Spark of High-Heeled Boys."

WINWOOD Yes, I suppose, but at the end of the day, it's all derivative. With Traffic, we were deriving our music from people like John Lee Hooker, Charles Mingus and Ray Charles. A lot of younger musicians may have derived inspiration from some of the things my contemporaries and I were doing, but that's a natural part of the process. We did the same type of "recycling" as well.

That era of Traffic [*1970 to 1974*] was what made us, without being pompous about it, more of a "cult" than a "mainstream" band. Technology played a part in it, because radio changed over from AM to FM, and at that time AM became the "pop" world and FM played these longs jams, and the DJs wouldn't say anything between the songs! [*laughs*] And, of course, we just happened to be doing that, because we liked to do that anyway! And that approach endeared us to the kind of culture that was taking shape.



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WHO'S ASKING?

ANSWERS TO SOME OF THE MANY READER QUERIES I'VE RECEIVED



HI THERE. GREETINGS once again from *Gigantour*. This month I figured it was time to answer a few of the numerous playing-related questions many of you have been sending me, via *Guitar World* and guitarworld.com. Some of them are really worthwhile, so please keep 'em coming.

* * * * *

You've got great rhythm and lead chops. Do you have any special practice and warm-up exercises?

Ben Smith, Glendale, AZ

I firmly believe that all guitar players who are serious about their craft should practice. That said, I have a terrible practice regimen! I know I should do it a great deal more, and that I'd be a better player if I did, but unfortunately I have a lot of other career- and band-related business to tend to during the day that takes up a lot of my time.

I'm ultimately a songwriter, so whenever I pick up the guitar I want to write. As a result, my practicing consists mainly of coming up with and developing song and riff ideas. I'd rather not sit around and work on scales I've stumbled upon because I'd much prefer to write music.

Regarding warming-up; when I'm in the dressing room before a show I make sure that both my hands are thoroughly loose and relaxed. Due to the fast pedaling that occurs in many of the guitar parts in our songs, I can develop cramping and congestion in the muscles of my right (picking) forearm if I don't limber up properly before I hit the stage. I know some guys like to crack their knuckles and things like that prior to performing—if that floats your boat then go for it, but that's not for me. Instead I'll do some of the exercises I showed you in one of my earlier columns, and then I'll basically just plink around.

Also, as weird as it may sound, one of the things I almost always do prior to a show is just hold the guitar for a while so it becomes part of who I am. I start to bond with the guitar, feel it and let it make sense with my body.

* * * * *

Many of your songs contain multiple riffs and parts. How do you remember them all when you're writing?

Ed Proctor, Dallas, TX

I'd love to say that I have a great memory when it comes to remembering *exactly* how I played a riff or part I wrote, but if I did I'd be lying! I can't come up with something, walk away from it and then come back and play it exactly the same way again. There are too many nuances in my playing, such as all the damping and picking I do with my right hand, and the slurring subtleties with my left. For example, if a single chord or note in a riff is phrased a fraction of a second earlier or later, it changes things. To give you an idea, let's look at a riff similar to the chorus in "Skin O' My Teeth," wherein the phrasing of every other note is vital. If you play it straight, like this (see **FIGURE 1**), it sounds pretty cool, but that's not how it was written. As I told the band when we were rehearsing that song, the rhythm is more like someone running with a short leg. Check out **FIGURE 2** to hear what I'm talking about. Just that subtlety of forcing the second note out quicker makes all the difference in the world... and also makes the riff very Led Zeppelin-esque.

The only way I can remember subtleties and riff variations is by recording myself, as I don't write things out on paper. That's basically how I remember the stuff I come up with, and for this reason I carry a micro-cassette recorder wherever I go.

To keep a riff from becoming monotonous and to make it more interesting I'll sometimes throw in little runs and licks. **FIGURE 3**, which is similar to "99 Ways To Die," is a good example of what I'm talking about, as it has some funky little background stuff in it. To keep the basic riff (bar 1) interesting I'll throw in pentatonic fills (bars 3 and 6) and also the little Stevie Ray Vaughan, AC/DC bit in bar 4. That came from me listening to Robin Trower and hearing a chord progression I loved in one of his songs. So choose your influences wisely because they'll help you come up with weird little bits to throw into your own original songs!

FIGURE 4 is based on the chromatic riff in "Reckoning Day." As you can see, it modulates up twice and makes for a very predictable progression. In order to keep the song from getting boring I turned that final modulation upside down and inside out, as shown in **FIGURE 5**.

ON DISC

FIGURE 1



FIGURE 2



FIGURE 3

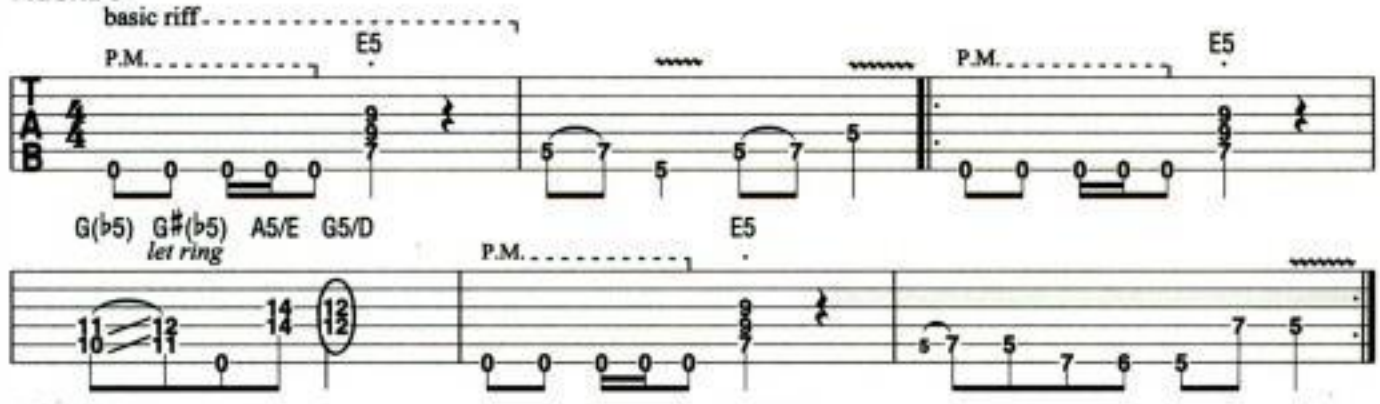


FIGURE 4

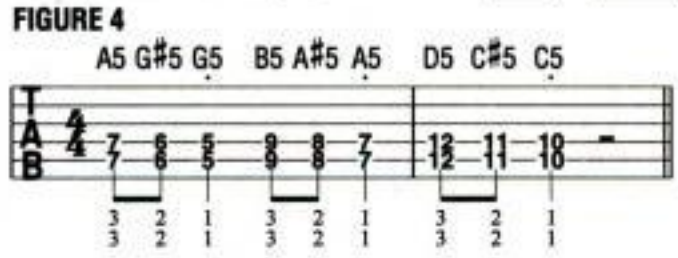
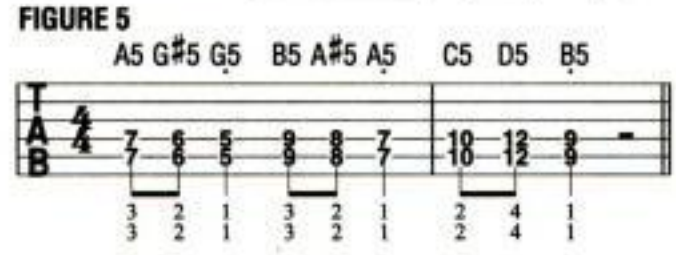
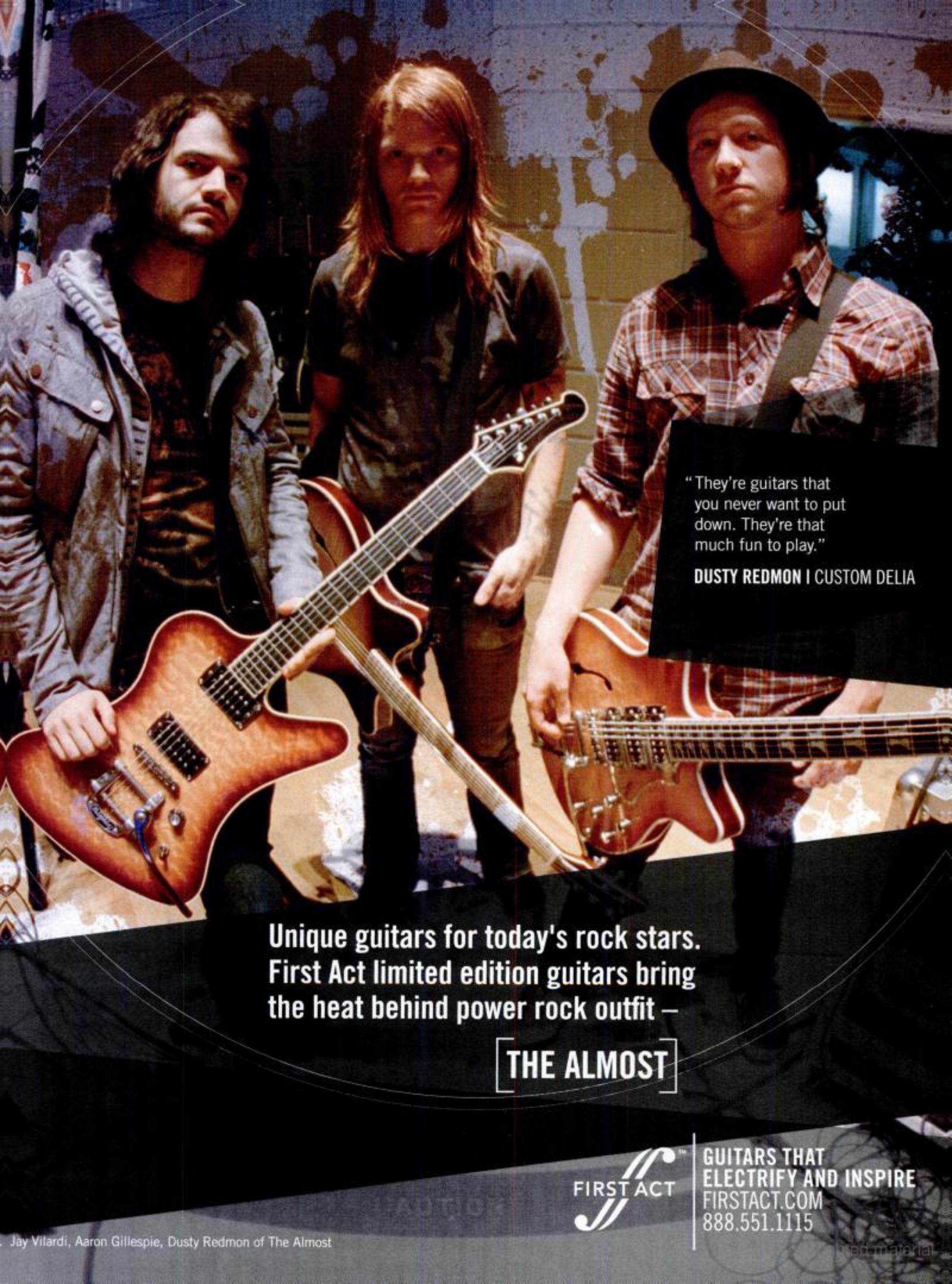


FIGURE 5



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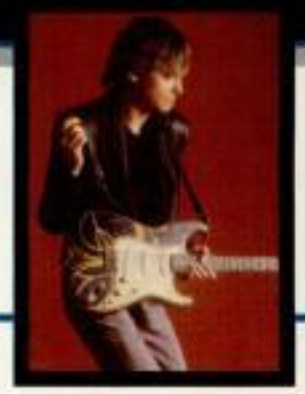
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. Jay Vilardi, Aaron Gillespie, Dusty Redmon of The Almost

EXPANDING YOUR PALETTE

PLAYING WALKING BASS ON THE GUITAR



GUITARISTS ARE NOT usually very good bass players. Mostly they play guitar lines on the bass. But the greatest classic rock guitar players certainly knew how to play bass lines on the guitar. For example, Jimi Hendrix's "Manic Depression" is almost completely composed of bass lines played on the guitar, and the end of his solo in "Hey Joe" consists of bass lines. For that matter, Led Zeppelin's "Black Dog" is written from a bass line developed by John Paul Jones. I could go on naming examples like these.

Those of us who play guitar and perform with bassists need to respect their knowledge of the instrument, because it's something that most of us don't have. This month I want to remedy that. I'm going to demonstrate a few simple tricks that bass players use when they craft bass lines, and in doing so, help you dramatically expand your guitar playing and intuition when it comes to choosing which notes to play over a given chord.

I'm going to show you a very simple pattern developed out of chromatic "walking" bass lines, walking meaning the notes are constantly changing in a steady rhythm, usually quarter or eighth notes. If followed diligently, it can really broaden your palette and show you how to sound like a bass player when you play that instrument, rather than like a guitar player on the wrong instrument. If you combine these walking bass lines with the pentatonics and hexatonics that we've been working on for the past few months, you'll start to discover that almost no chromatic note is forbidden or will sound duff, as long as it is correctly placed.

Although some bass players, especially inexperienced young players or guitarists who pick up the bass, tend to just pedal the root notes, great bassists use all sorts of tricks and walking lines to develop interesting support for the other musicians, and if you remove all the other instruments except the drums and the bass, you can still hear the song. We're going to take that approach with the guitar, so here we go:

First, of course, we have the triads that contain the root, or tonic (1), the mediant (3) and the dominant (5) (**FIGURE 1**). We can play those three notes forever, along with the octave.

But we can do more than that. Between the mediant and the dominant are the subdominant (4), which lives in the major scale, and the diminished fifth (♭5), the note we add to a minor pentatonic to yield a hexatonic, or so-called "blues scale," which reintroduces the tritone against the tonic. So from scale degree 3 we can walk straight up with our four fingers and play a chromatic run that contains the 3, 4, ♭5 and 5 of a given key. The octave is on the next string, and we can play it by flattening our pinkie against that string.

Let's assume that we're playing not jazz but rock and roll, which is for the most part played in the Mixolydian mode. This mode contains a flatted seventh degree, or ♭7, so we can add that, giving us the standard walking bass line (**FIGURE 2**). To that pattern we can add the submediant (6) and leading tone (natural 7) as passing tones. This gives us another four-note chromatic thread, which ends with the octave root note of the chord. This gives us eight notes to work with, and they're extraordinarily simple to play because they use all four fingers in positional play. Plus, you can play them either up or down. Using chromatic passing tones between scale degrees 3 and 5 on one string and between 6 and 1 on the next higher string yields the pattern illustrated in **FIGURE 3**.

To do the same thing with the IV and V chords in a I-IV-V progression, you could either shift the **FIGURE 3** pattern up or down the neck or alternatively stay in the same position and make a fingering change, using the pattern shown for the IV chord in **FIGURE 4**. For the V chord, use the same fingering two frets, or one whole step, higher.

FIGURE 5 shows a "big-picture" aerial overview of the two chromatic walking patterns from **FIGURES 3** and **4**, with the latter pattern transposed from the key of D to the key of A and beginning at the ninth fret on the low E string. A cool and clever thing to do is to link the two patterns together into one long ascending run: when you get to the top of the first pattern, in the ninth position on the high E string, jump over to the low E in the same position and continue up the fretboard through the second pattern. You could then play the same note sequence in reverse order.

Until next month, practice heavy, analyze and utilize, and make it fun. Musicians are in a rare category, where the word for "work" is "play." Good luck, from the Alchemical Guitarist.

ON DISC

RICHARD LLOYD is a founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City. His new album, *The Radiant Monkey*, is available on Parasol Records. For more information, visit richardlloyd.com and parasol.com.

FIGURE 1 key of A

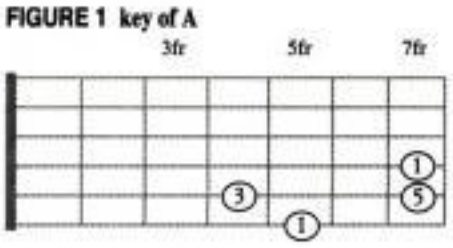


FIGURE 2 key of A

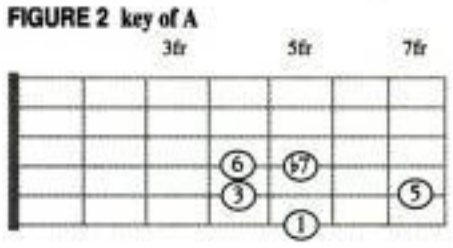


FIGURE 3 key of A

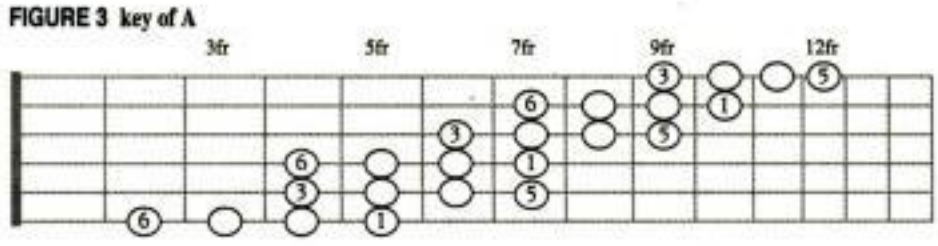


FIGURE 4 key of D

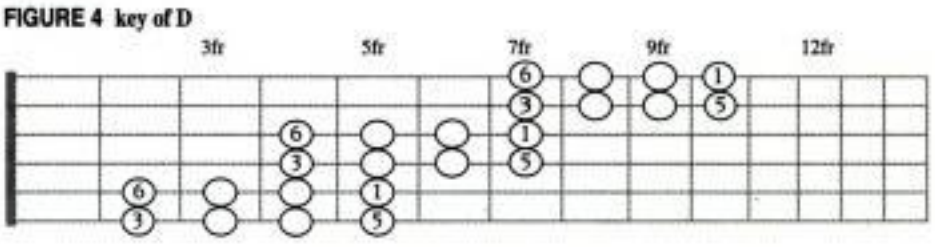
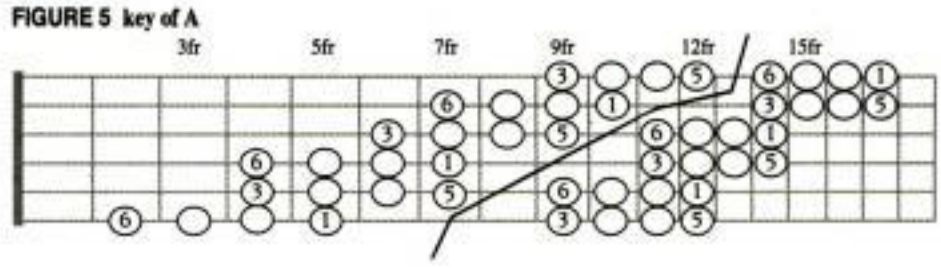


FIGURE 5 key of A



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ELEGANT SHRED

A CLASSICAL-STYLE ETUDE FOR ROCK GUITAR



THE IDEA FOR THIS month's column comes from a question I was asked on the guitarworld.com forum. The reader wanted to know if I could present a classical-style etude that would be not only a great way to build up chops but also a lot of fun to play. An *etude* is defined as a study, exercise, or piece written for the purposes of practicing or displaying technique, and it is generally a compact melody that has musical appeal and functions as a composition unto itself.

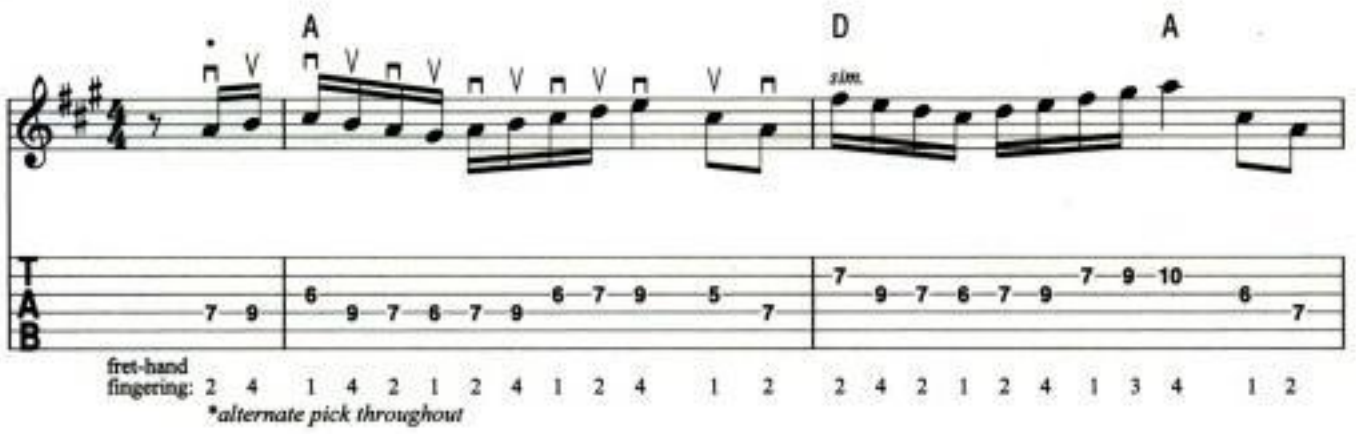
I'm familiar with a lot of orchestral music, and the standard practice of adapting classical music to the rock genre places an emphasis on minor keys. I am, however, a great fan of Mozart, who wrote many masterpieces in major keys, so I thought it would be fun to honor the request of the reader and write a major-key etude.

FIGURE 1 illustrates this etude, which is in the key of A major and makes reference to the I (one), IV (four) and V (five) chords, which are, respectively, A, D and E. I begin with a melody that alludes to the I chord, A. In bar 2, it outlines and suggests the IV chord, D, for the first two beats and then resolves back to the I, A. Bar 3 features two beats over D followed by two beats over A, and, in bar 4, the first two beats allude to the V chord, E, which then resolves back to the I, A. It's especially easy to hear the implied chord changes when playing the etude slowly.

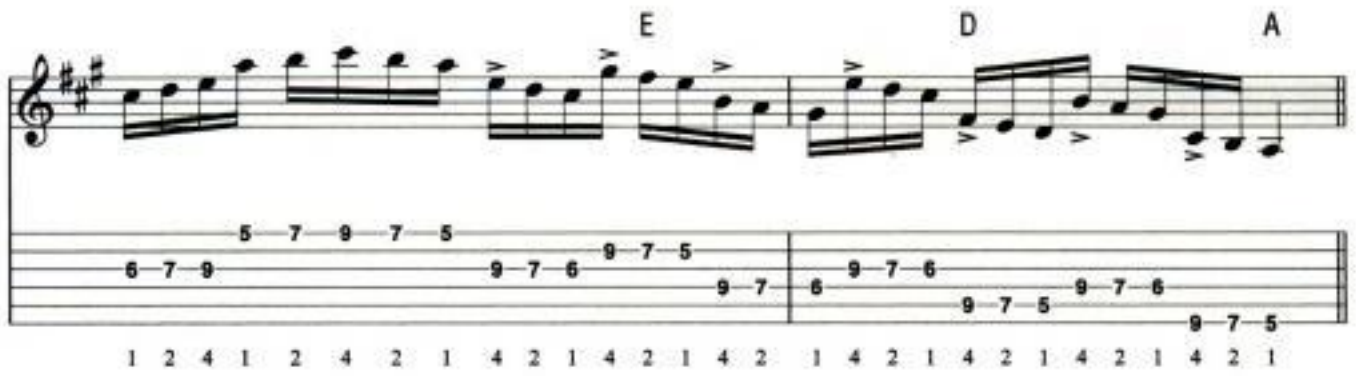
I like to play the piece at a pretty fast clip, with the quarter-note pulse clocking in at around 180 beats per minute. If you cannot play the piece cleanly at that tempo, start slower and gradually work your way up to it. The great majority of the piece is played in fifth position, so the fret hand doesn't need to move up or down the neck much at all. Also, I use alternate (down-up) picking throughout the piece, beginning with a downstroke; do your best to stay true to the alternate picking pattern through the whole piece.

Tune down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

FIGURE 1 ♩ = ca. 180







The last two bars (bars 5 and 6) feature what I like to think of as an "intimidation" riff, as they incorporate string skipping. I begin in bar 5 with three ascending notes played on the G string, followed by a five-note sequence on the high E string. Beginning on beat three of bar 5, I switch to three-note groups played as straight 16ths, moving from the third string to the second, then skipping over to the fourth string and up to the third, then skipping over to the fifth string and up to the fourth, and finally skipping down to the sixth string.

ON DISC

Next month, I'll show you how to get the most out of four-note patterns. See you then. ❐

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OMINOUS OCTAVES

USING STRUMMED OCTAVES TO CREATE A HAUNTING VIBE



HI, THERE. I'M WRITING this month's column in an airport in Serbia, on my way to a Testament gig in Belgrade. It looks like our luggage didn't make it, but at least our gear did!

Last month I showed you how to give a riff a more "European death metal" sound, by replacing regular root/fifth power chords (see **DIAGRAM 1**) with minor and major diads (see **DIAGRAMS 2** and **3**, respectively). This month we're going to look at replacing basic power chords with octaves (see **DIAGRAM 4** and **PHOTO A**), which is something we like to do in Testament, especially on crunchy riffs that have a lot of palm-muted, open low E pedaling going on.



PHOTO A

FIGURE 1 is a riff in E with power chords played on the A and D strings between low E chugs. **FIGURE 2** shows the same riff but with all the power chords replaced by strummed octaves played on the A and G strings. As you can hear when you play the two versions of the riff back-to-back, there's a pretty big difference. To me, substituting the octaves gives the riff a thicker, brighter, yet darker, sound, especially when the riff is doubled by another guitar. The octaves definitely leap out at you more and give the riff a more ominous vibe.

One thing I sometimes like to do is apply finger vibrato to an octave by shaking the strings. You can shake a root/fifth power chord but, as you can hear in **FIGURE 3a**, doing that tends to sound kind of messy. When you shake an octave, however (**FIGURE 3b**), you get a really cool sound because it's almost like you're adding vibrato to one note and then overdubbing (recording) the other one on top. And because you're playing the same note one octave apart, the slight differences in the vibrato modulations add thickness to the overall sound. **FIGURE 4** shows the riff from **FIGURE 2** with vibrato applied to the G notes in bar 5. As you can hear, the vibrato-ed octave works really well in this context.

When playing a strummed octave, it's crucial that you mute the unused string between the two that you're fretting. Until I started writing this column I'd never really thought about muting like this—it was just something I did instinctively. In the examples I've demonstrated here, the unused string would be the D string. You can finger an octave with your index and ring fingers, or with the index finger and pinkie (see **PHOTO A**). I do both, but as my hands are fairly small, I tend to use index-pinkie because it's a more comfortable shape to form, especially in the lower positions. Either way, I use my fret-hand index finger to mute the D string by angling the finger so that it lightly touches the string and prevents it from ringing. Then I just strum the octave on the A and G strings with a single pick stroke.

FIGURE 5 is a good riff to play to check if you're doing this correctly while applying vibrato to both the A and G strings. Your ears will tell you if you're muting correctly. ❐

ON DISC

DIAGRAM 1
moveable power chord



◉ = root ● = 5th

DIAGRAM 2
moveable minor diad



◉ = root ◆ = minor 3rd

DIAGRAM 3
moveable major diad



◉ = root ■ = major 3rd

DIAGRAM 4
moveable octave



◉ = root

FIGURE 1



FIGURE 2

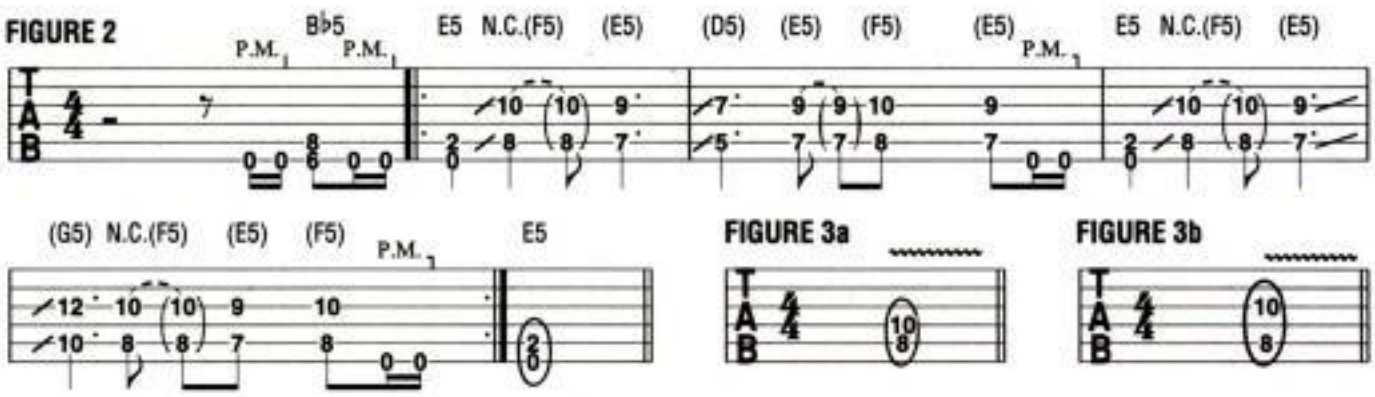


FIGURE 3a

FIGURE 3b

FIGURE 4

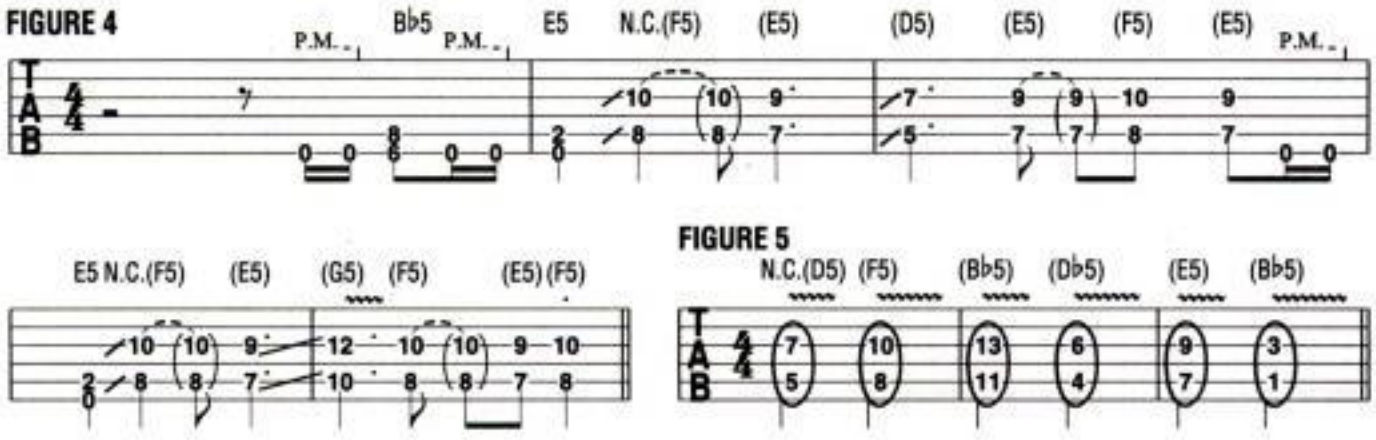


FIGURE 5

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DOUBLE TALK

GETTING STARTED, AND IRON MAIDEN–STYLE DUAL-LEAD HARMONIES



GREETINGS, AND WELCOME to the first installment of my new *Guitar World* column, Left-Hand Path. When the editors invited me to write a black metal column, my mind immediately filled with so many ideas and topics that I wanted to cover. But when I sat down to actually write, I found the hardest part was deciding where to begin! After some consideration, I concluded the best place to start would be at the beginning.

While many of you might best know me from my work with Emperor, what you probably don't know is that I'm also a guitar teacher in my hometown of Notodden, Norway. Over the years I've had many pupils come to me to learn how to play hard rock and metal. If the students are beginners, I try to teach them basic chords in a way that allows them to still *feel* like they're rocking, which I believe is the best motivator for practicing. So instead of showing them something like Bob Dylan's "Blowin' in the Wind," I teach them how to play "In the Shadow of the Valley of Death" by Marilyn Manson, which, like the Dylan folk classic, is also played on acoustic guitar using a few open "cowboy" chords in a simple progression. The difference is that the Manson song, while simple, is more contemporary and has that metal feel to it.

I bet you *Guitar World* readers are quick learners, so I'm going to jump to the next level and use the remainder of this first column to illustrate a few simple concepts that I wish someone had explained to me when I first started out—namely, scale foundation and simple Iron Maiden–style harmonies.

SCALE FOUNDATION

LET'S START WITH a G major scale (G A B C D E F♯) played across the neck, three notes per string (**FIGURE 1**). To get some useful reference points on the fretboard, take note of the indicated locations of the G and E notes in the different octaves. Also notice the symmetrical fingering schemes and shapes within this scale pattern; you will later learn to recognize these kinds of recurring patterns when playing different scales and modes in various positions.

So why a G major scale? Heavy riffing is an E minor thing, right? Well, try playing the G major scale from the sixth note (A string, seventh fret) upwards, and what do you have? An E natural minor scale (E F♯ G A B C D)! (The natural minor scale is also known as the pure minor scale and the Aeolian mode.) G major and E natural minor are considered relative scales and consist of the same set of notes.

IRON MAIDEN–STYLE HARMONY

BEING SELF-TAUGHT, I learned a lot from playing along to records, especially Iron Maiden albums. I had a tab book for their *Seventh Son of a Seventh Son* album. A valuable lesson for me was figuring out how they harmonized those trademark Maiden melody lines. Using the G major scale as an example, let's play a simple E minor melody line (**FIGURE 2**). Now we will harmonize the line by playing the same kind of melodic pattern but starting two scale degrees higher. This is known as *harmonizing in diatonic thirds* (**FIGURE 3**). With the help of another guitarist or a recording device, play the two lines together to hear how tight and musical they sound.

ON DISC

IHSAHN is a founding member of black metal band Emperor and teaches guitar to budding metalheads in his hometown of Notodden, Norway. His new solo album, *angL*, was released in May 2008 on Candlelight Records. For more information check out www.mnemosyne.no/news.

Experiment with playing other E minor melody lines and harmonizing them using this same method. You can move a scale pattern like that shown in **FIGURE 1** up and down the neck to any key, so you should try using the same approach to harmonizing themes and melodies in a variety of keys. For example, an A minor line can be harmonized using the C major scale (C D E F G A B).

THE ASYMMETRICAL APPROACH

WHILE HARMONIZING IN thirds is a good starting point, you don't necessarily need to follow this method. **FIGURE 4**, an excerpt from the song "Unhealer," from my latest solo album *angL*, is an example of a nonrigid, asymmetrical approach to harmonizing a lead melody. It's a B minor theme, and the harmony is played around the D major scale (D E F♯ G A B C♯).

I hope you found this first column helpful. In the coming months I will move toward the more extreme side of the spectrum. Get ready for the theme of next month's column: *attitude!* ❐

FIGURE 1 G major scale

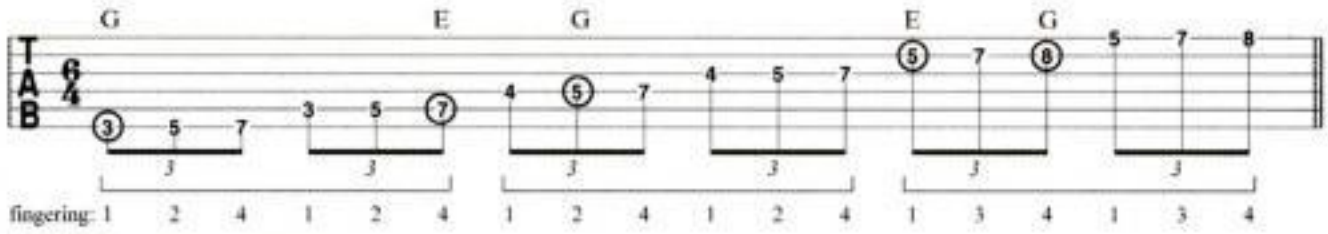


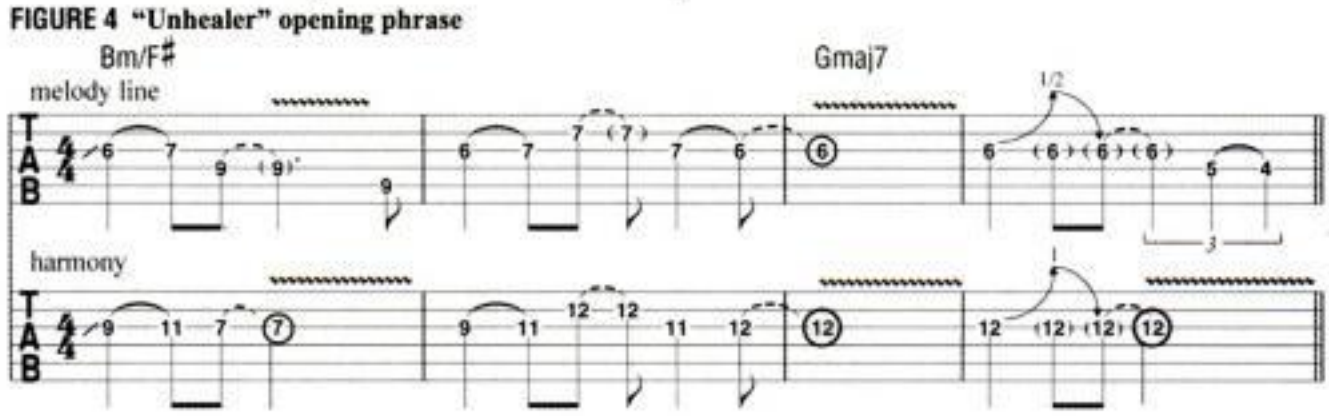
FIGURE 2 E minor melody



FIGURE 3 diatonic thirds harmony to E minor melody



FIGURE 4 "Unhealer" opening phrase



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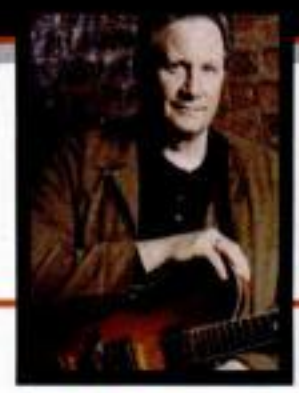
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INNER STIRRINGS

CREATING MOVEMENT WITHIN A CHORD



THIS MONTH I'D like to teach you to think like an arranger, and increase your musical awareness of *voice leading*. This concept involves the various ways in which the notes that make up a chord can move when the chord changes and also the ways they can move within a single, fundamentally unchanging chord to add melodic interest to a static harmonic environment.

What really got me into voice leading was hearing the intro to "Stairway to Heaven" by Led Zeppelin back in high school. Its classic "minor drop" chord progression, which guitarist Jimmy Page made even more interesting by arpeggiating the notes, offers a good starting point for studying voice leading. **FIGURE 1** shows a similar progression, beginning with an Am triad (A C E) in root position (with the A root note on the bottom). Lowering this note chromatically, one half step at a time, draws attention to this particular voice within the chord as it descends while the other voices remain stationary. This activity also scrolls through a beautiful assortment of minor "flavors" or "colors," moving from the pure sound of an Am triad to the more richly complex qualities of Am(maj7) (A C E G♯), Am7 (A C E G), and Am6 (A C E F♯).

The intro to "Michelle" by the Beatles is another great, well-known example of this kind of "drop" voice leading. **FIGURE 2** shows a progression along the lines of the one heard in that song, played here in the key of D minor on the top three strings, with the descending voice being on the third string. In this example, the "chromatic drop" line continues an additional half step to the flat sixth, or sharp five, yielding a B♭maj7/D chord, which then moves satisfyingly to A7.

Many people overlook the opportunity to include upward movements when performing this kind of moving-line-within-a-chord technique. **FIGURE 3** is an example that incorporates upward motion. Here I'm starting on the second, or ninth, of the D root, E, which creates a bittersweet minor-second cluster with the minor third, F, played on the second string. From there I go down to the major seventh, C♯, then up to the root to vary the contour of the moving line, making it more interesting by changing its direction. I use a similar down-up contour in bar 2, in this case moving from the minor seventh, C, down to the minor, or flat, sixth, B♭, then up to the natural sixth, B. In all, the moving line touches upon six different notes, each giving the basic minor chord a different color.

FIGURE 1



FIGURE 2

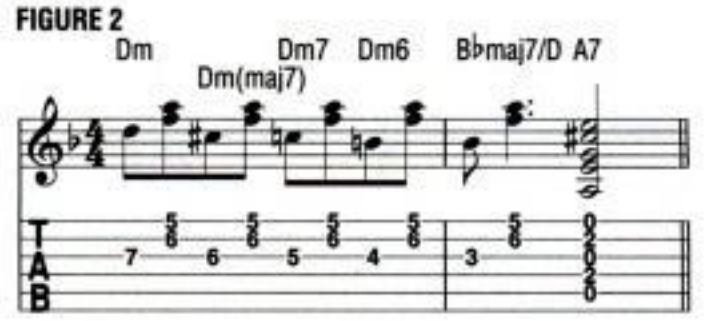


FIGURE 3

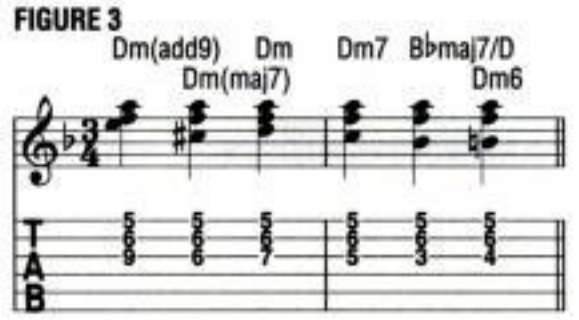


FIGURE 4



FIGURE 5



FIGURE 6



FIGURE 7



FIGURE 8



This technique also works with major chords, and, speaking of the Beatles, they used it to great effect in "Strawberry Fields Forever," with a progression not unlike that in bar 1 of **FIGURE 4**. I've added two additional chords to this figure to demonstrate some of the other possibilities. Notice the hauntingly beautiful sound of the D(♭6) voicing. **FIGURE 5** and **6** are further examples of some melodic and harmonic embellishments one can add to a basic D major chord using this approach. In **FIGURE 5** I'm skipping over the dominant seventh, and in **FIGURE 6** I'm beginning on the ninth, which creates a pretty cluster with the major third, F♯.

You can work this kind of moving-line voice leading technique into a chord progression. For example, using the basic ii-V-I cadence and chord voicings shown in the key of G in **FIGURE 7**, you can create a beautiful chord-melody like that shown in **FIGURE 8**. Here I'm applying the minor drop technique to the A minor chord, extending it by beginning on the ninth, B, and descending to A, G♯, G and F♯, which functions as the third of D7, then finally to E, which is heard as the sixth of G major. Also notice the use of arpeggiation with the last two chords and the smoothly satisfying chromatic descent in the top voice of each chord in these final two figures, as the E note, the fifth of Am7, moves down to E♭, the flat nine of D7, then resolves to D, the fifth of G. ❐

ON DISC

VIC JURIS is a world-renowned performer, composer and educator and an in-demand sideman who has collaborated with many of the biggest names in jazz. For more info, check out vicjuris.com.

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CHORD SOLOING

USING CHORDS TO BEEF UP BLUES LEADS



IN PREVIOUS LESSONS we explored how we can use arpeggios and double-stops in blues solos to more closely integrate our leads into a song's chords and rhythm. Now we'll take this approach one step further by looking at solos that use the actual chords themselves.

Chord soloing is a standard technique in solo acoustic blues, where the unaccompanied performer must play a lead line without sacrificing rhythmic drive and harmonic fullness. On electric guitar, the sound of a chord solo can be positively huge, which is one reason why players ranging from Jimi Hendrix to Stevie Ray Vaughan to Jack White (all of whom, not coincidentally, played in bands in which they were the only guitarist) have used the technique.

The standard way to learn chords is to build them from the root up. However, when chords are used in solos, the highest note—also called the "melody note"—is most important. To illustrate this "top-down" way of thinking, **FIGURE 1** shows a series of chords arranged on the upper three strings (three-note voicings are big enough to sound full, yet small enough that they can be moved quickly on the fretboard). In the first bar, the top note of each is a chord tone of E7 (root, major third, fifth, minor seventh, or E, G♯, B, D, respectively) accompanied by two other notes from the same chord. The second and third bars show the harmonized chord tones for A7 and B7 (the IV and V chords in the key of E). Compare the three chord sets side-by-side and you'll see that whichever E7 voicing you play, both A7 and B7 are close at hand.

FIGURE 2 is a 12-bar chord solo on a medium shuffle in E that puts these voicings to work. Between the primary E7, A7 and B7 chord voicings are a number of half-step (*chromatic*) moves that may appear complex at first glance but are actually the result of moving the chord shapes around by ear to create melodies. As is the case with blues in general, the best way to learn to solo with chords is to take short phrases and transpose them into different keys and settings. Hendrix's "Red House," for example, uses phrases that are virtually identical to Robert Johnson's "Kind Hearted Woman," but Jimi adapted them to fit his own concept. ❐

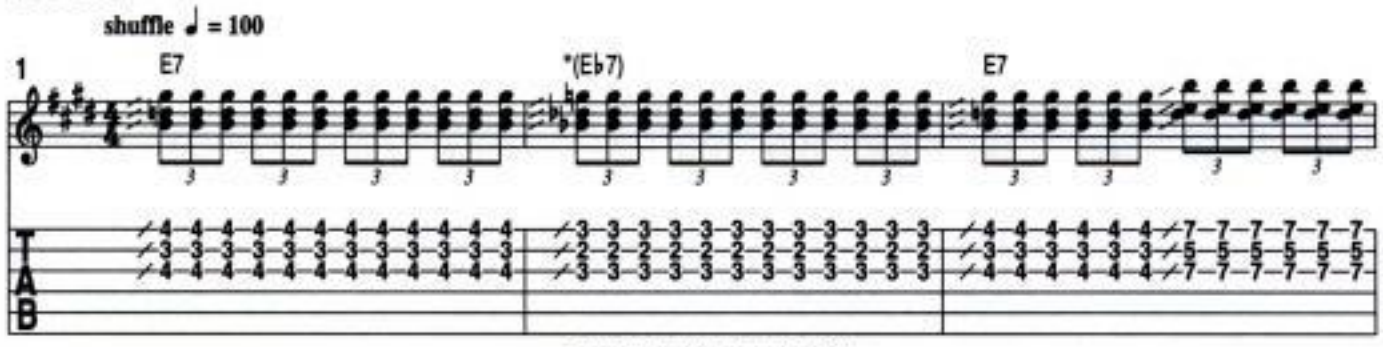
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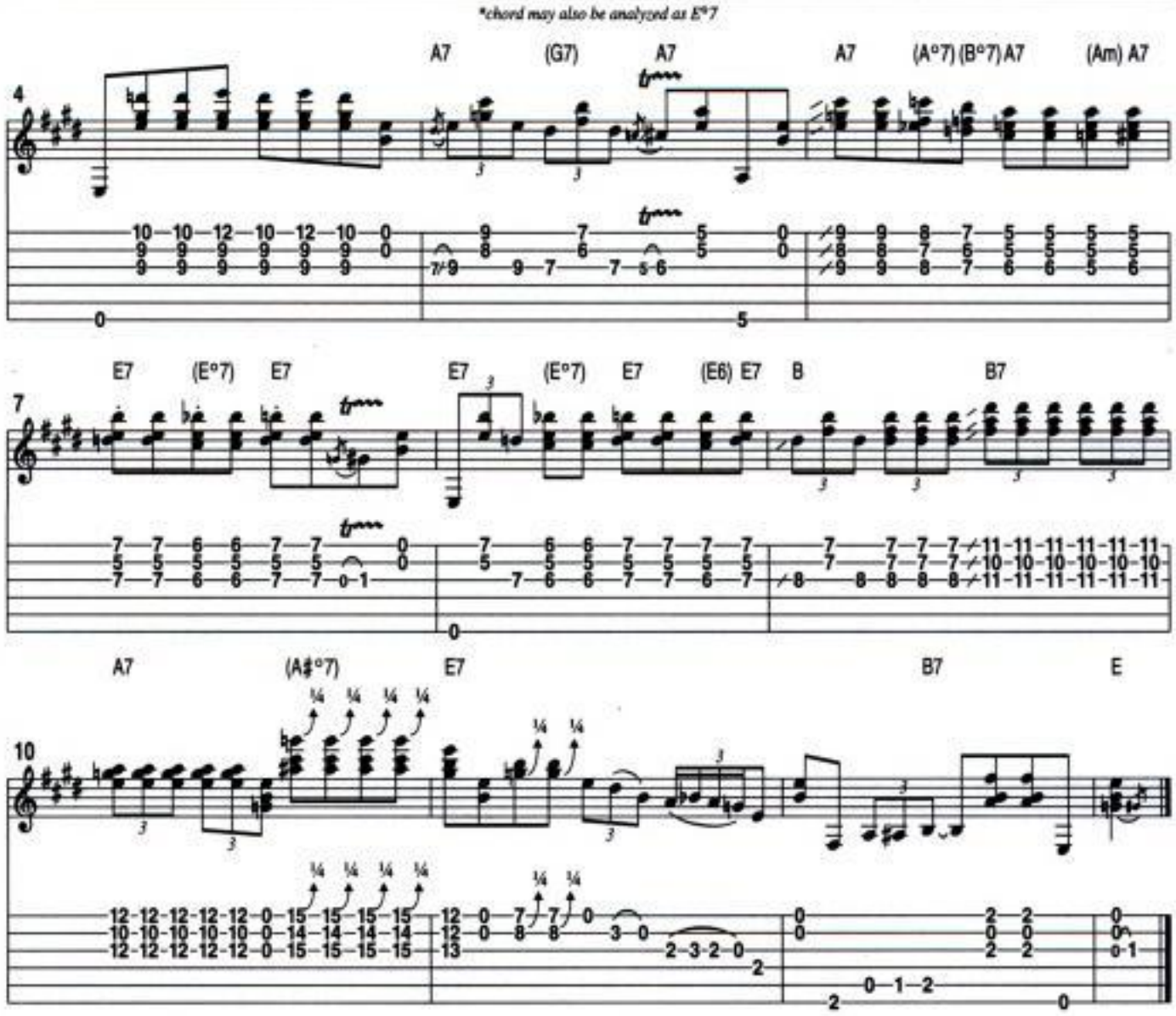
KEITH WYATT teaches blues guitar at Musicians Institute. He performs with the Blasters and has authored videos, books and articles on the blues and guitar.

FIGURE 1



FIGURE 2





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IT TAKES JUST TWO TO TANGO

MORE ON DJANGO'S TWO-FINGER FRETTING STYLE



FOR THIS MONTH'S column I'd like to continue to focus on Django Reinhardt. As I discussed last month, Django suffered serious injury to his fretting hand when he was burned in a caravan fire at the age of 18. Subsequently, he was forced to relearn how to play using only the index and middle fingers of that hand. Incredibly, Django found a way to accomplish more with those two fingers than most guitarists have ever been able to do using all four, and in doing so established himself as one of the most important, and mysterious, jazz guitarists of all time.

In learning to play in Django's style, I have found it very useful to adopt his two-finger approach. One really cool thing that Django did—something I have *never* heard anyone else do unless they are consciously copying him—is the lick illustrated in **FIGURE 1**, which quickly alternates between the index and middle fingers. Here, I move across adjacent strings, starting from the fourth string and moving up to the first, playing one note per string on the fourth, third and second strings, with a three-note figure played on the high E to wrap up each phrase. Each of these "shapes" is really an *arpeggiation* of a different chord: the entire three-bar phrase can be analyzed as repetitive V7-i minor resolutions in the key of A minor—E7-Am, although one could alternatively analyze the first E7 as E7♭9 or Dm6. The great thing about this lick is that each phrase sets up the subsequent chord change so clearly. It's very easy to hear the logic in the melodic line as it moves from beat to beat.

Another twist on this shape is the lick shown in **FIGURE 2**. Here, I repeatedly "bounce" off the open D string to play a shape that ascends chromatically (in half steps), offering a somewhat abstract way to move through a D7 tonality.

Let's look at a few other ways to use this lick as a means of navigating a V7-i resolution. In **FIGURE 3**, I think of the lick on beat one as an arpeggiation of E7 (E G♯ B D), which in this example is the V7 (five-seven) in the key of A minor. On beat two, I resolve the lick to Am by playing the notes of an Am triad (A C E). In truth, the implied tonality of the lick on beat one is open to interpretation: it could also be analyzed as B°7, D°7, F°7 or G♯°7, all of which are comprised of the same four notes: B D F A♭.

In **FIGURE 4**, I use this shape to outline a V7-I resolution in the key of C major: G7-C. In **FIGURE 5**, beats one and two illustrate this same resolution, followed on beats three and four with an alteration on the idea, as I move the first phrase three frets higher to allude to G7♭9 (or A♭°7), or V7♭9 (five-seven-flat-nine), which again resolves to C major. I have found this to be a very useful idea, one that can be applied all over the fretboard to great effect.

Conceptually, this ties into Django's penchant for using multipurpose chord voicings, like the one shown in **FIGURE 6**. (When forming chords, Django was able to use his disfigured ring finger and/or pinkie to a limited extent.) This shape can be used for E7, Bm6, or B°7 (and its symmetrical diminished-seven counterparts D°7, F°7 and G♯°7) and is particularly useful in gypsy jazz. In fact, one could play the entirety of the song "Minor Swing" using only this chord shape.

Next month, I'll be back with a more in-depth look at "Minor Swing." See you then. ❐

ON DISC

JOHN JORGENSON is one of today's most respected and versatile guitarists. He is well known for his work with Emmylou Harris in the Desert Rose Band, his Tele-melting collaboration with Will Ray and Jerry Donahue in the Hellecasters, his six years working with Elton John and, in recent years, his mastery of "gypsy jazz" and the music of jazz guitar icon Django Reinhardt.

FIGURE 1

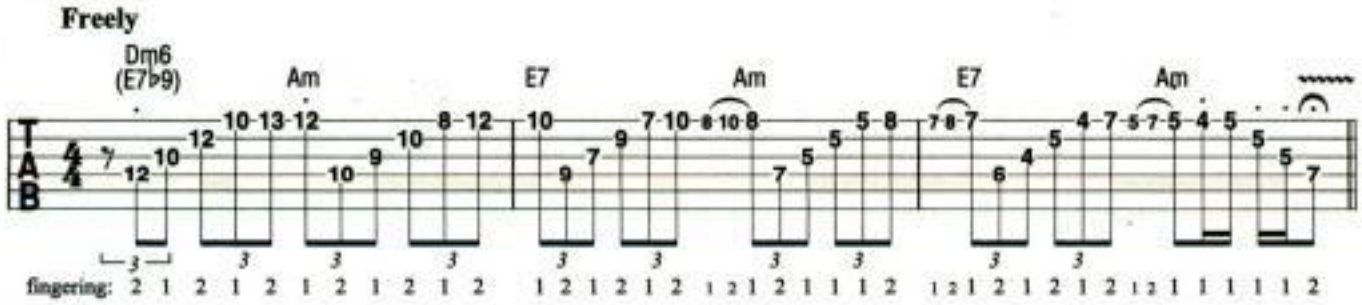


FIGURE 2

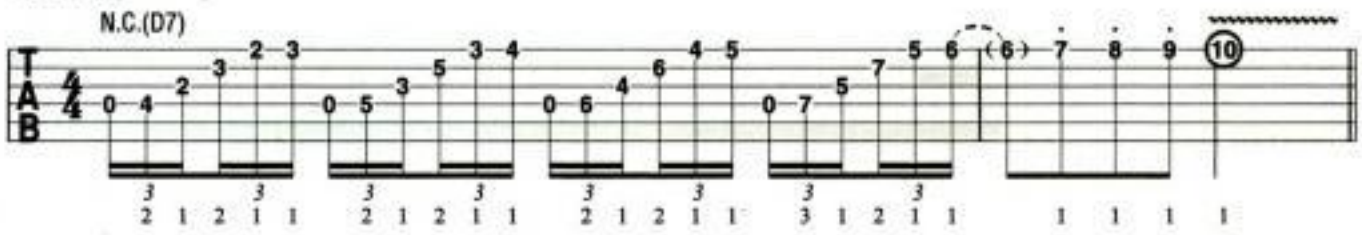


FIGURE 3

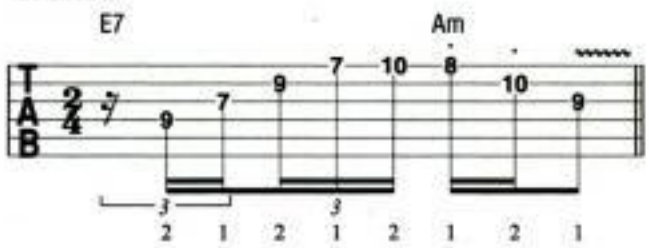


FIGURE 4

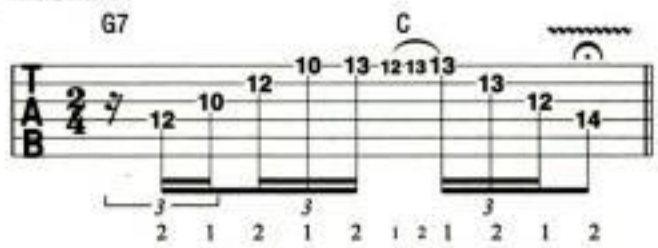


FIGURE 5

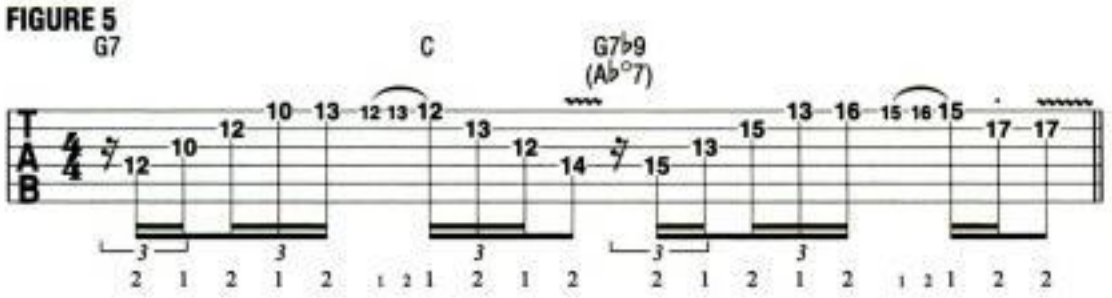
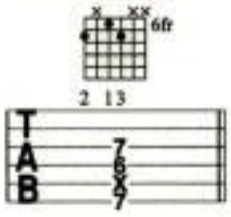


FIGURE 6



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Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"Voodoo Child" (Slight Return) - Jimi Hendrix



FZ-5



AW-3



EV-5

"The Grand Conjuration" - Opeth



FS-FU



DD-7



ML-2

"Black Betty" - Ram Jam



RV-5



DS-1

"Sweet Home Alabama" - Lynyrd Skynyrd



FBM-1



DN-2

"Flight of the Bumblebee" - Nikolai Rimsky-Korsakov



RV-5



MD-2

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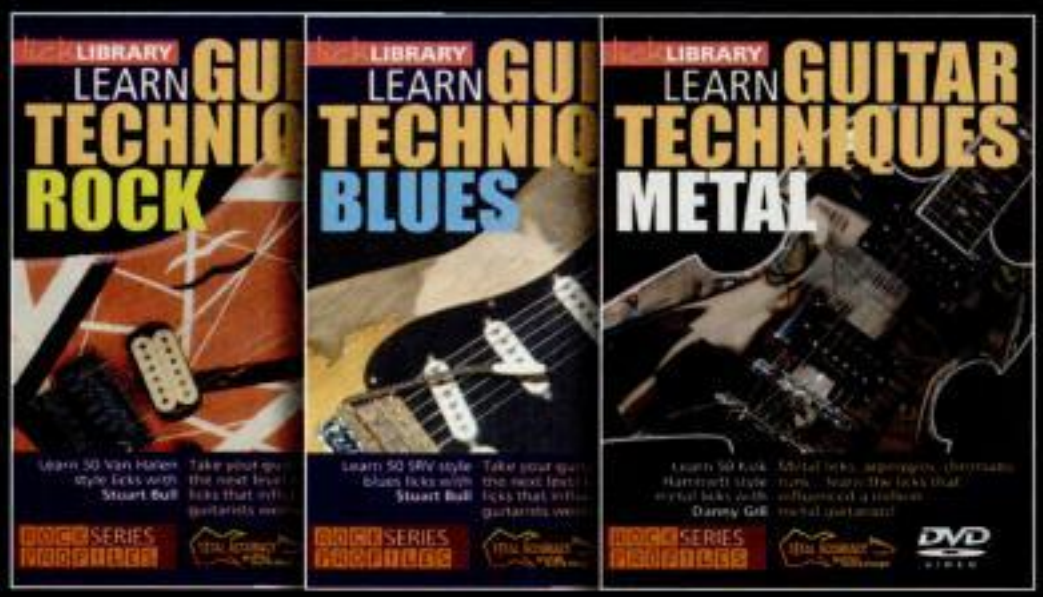
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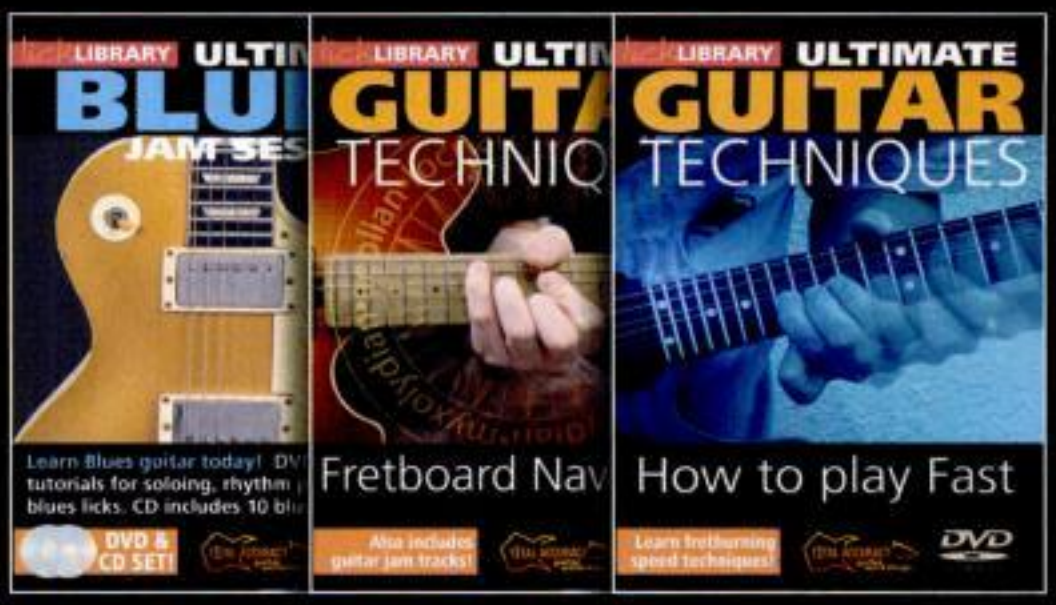
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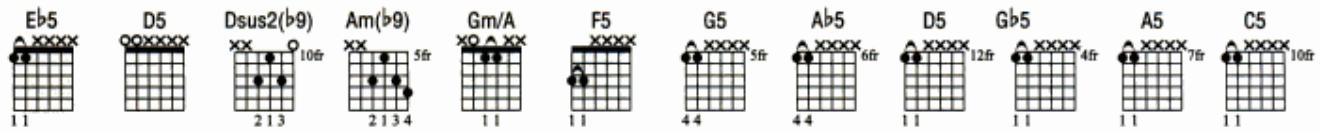
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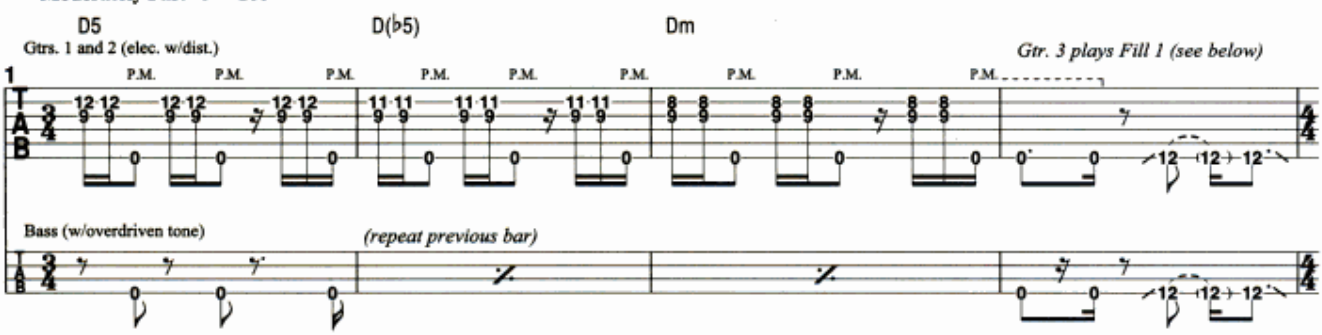
As heard on **GHOST REVERIES** (ROADRUNNER)
Words and Music by **Mikael Akerfeldt and Per Wiberg** ✶ *Transcribed by* **Jeff Perrin**

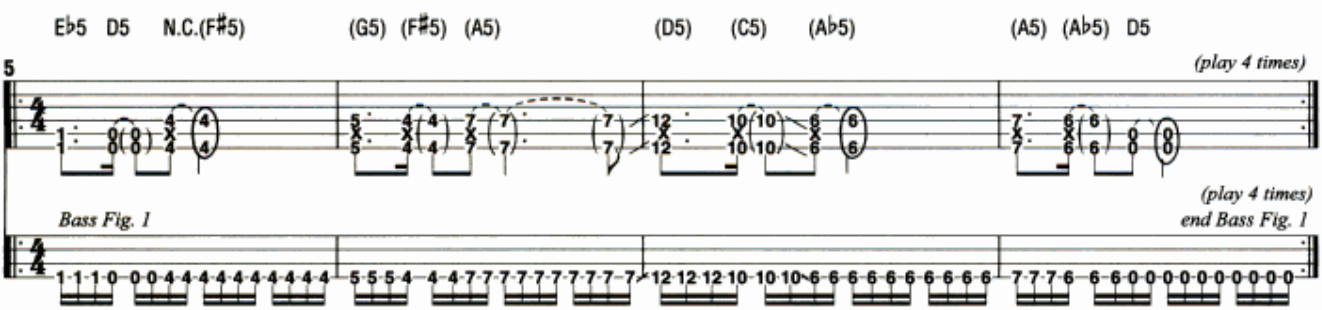
Guitars are tuned, low to high, D A D F A E.
Bass tuning (low to high): D A D G.

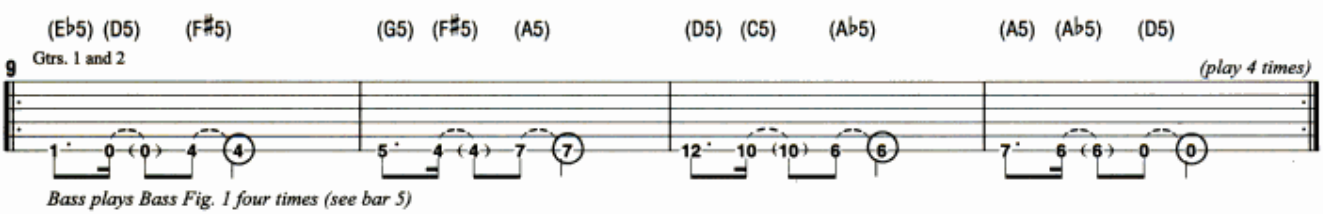


A **Intro** (0:00)

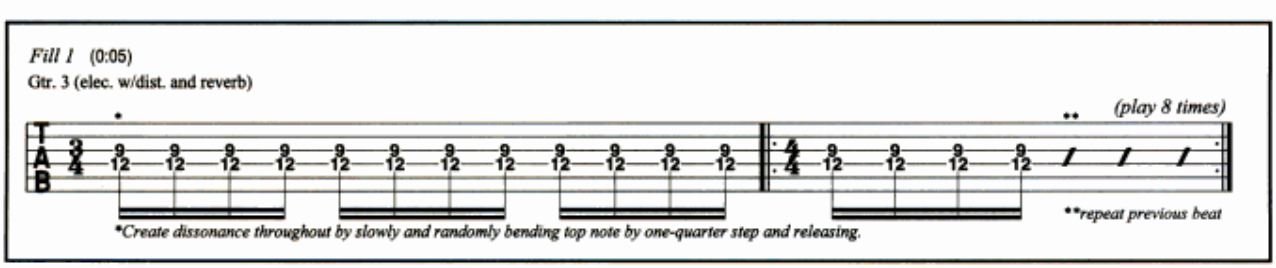
Moderately Fast ♩ = 106







Bass plays Bass Fig. 1 four times (see bar 5)



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B **Verses** (1:23, 2:16, 7:09, 7:27)

1. Majesty — Faithful me
2. Slake my thirst — Eternal wealth
3. Tell me why — love subsides
4. Say my name — ease the pain

(D5) (E♭5) (D5) (E♭5) (D5) (E♭5) (D5)

Gtrs. 1 and 2 (w/light dist.)

13

(repeat previous two bars) 2

Bass

Bass Fig. 2

(repeat previous two bars) 2

3rd Verse, go back to **B** *4th Verse*
4th Verse, skip ahead to **M**

Pour yourself — into me
Heathen key — 'round my neck — This
in the light — of your wish
Clear the smoke — in my head

(E♭5) (D5) (C5) (A♭5)

19

2

2

C (1:41, 2:34)

(1.) Wield your power — our Martyr's price
(2.) poetry — blasphemy

Dsus2(♭9)

Gtr. 3 (w/clean tone)

Riff A

fingerstyle; let ring throughout

end Riff A

23

Am(♭9)

Gtr. 4 (elec. w/clean tone)

Riff B

fingerstyle; let ring throughout

end Riff B

(D5) (E♭5) (D5) (E♭5) (D5)

Gtrs. 1 and 2

Bass plays Bass Fig. 2 three times (see bar 13)

Stare me down
know the sounds — of
(E♭5) (D5)

Gtr. 3 repeats Riff A (see bar 23)
Gtr. 4 repeats Riff B (see bar 23)

Gtrs. 1 and 2

26

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to the ground

infamy

(C5) (A♭5) (E♭5)

Gtr. 3 plays first six beats of Riff A (see bar 23)
Gtr. 4 plays first six beats of Riff B (see bar 23)

D **Chorus** (1:59, 2:52)

(1.) The eyes
(2.) fixed on
(3.) The hands
(4.) sembling
(5.) Pale horse

D5

29 Gtrs. 1 and 2 (w/dist.)

Bass

Bass Fig. 3

2nd time on 1st Chorus, go back to **B** *2nd Verse*

(1.) of the devil
(2.) his sinners
(3.) of Satan
(4.) his flock
(5.) rider

as -

(play twice on 1st Chorus and three times on 2nd Chorus)

Rhy. Fig. 1

32 P.M. P.M. P.M. P.M.

(play twice on 1st Chorus and three times on 2nd Chorus)

end Bass Fig. 3

searching the earth

Gtrs. 1 and 2 play Rhy. Fig. 1 twice (see bar 33)

Gtr. 3 (w/dist.)

35

Bass plays Bass Fig. 3 (see bar 31)

E **Guitar Solo** (3:26)

D5

Gtrs. 1 and 2 play Rhy. Fig. 1 four times (see bar 33)

Gtr. 3

39

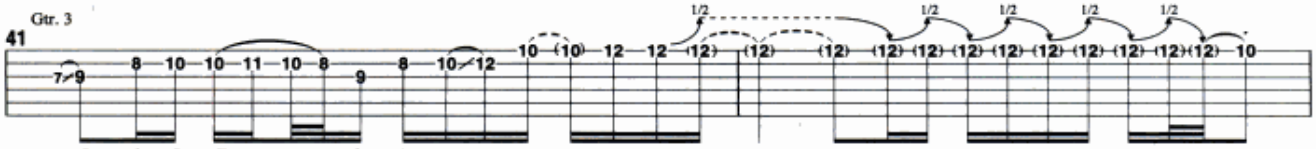
Bass

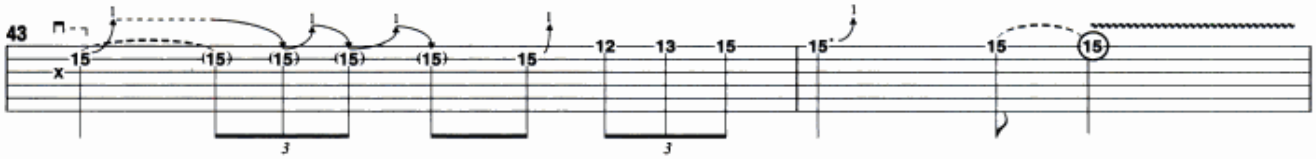
Bass Fig. 4

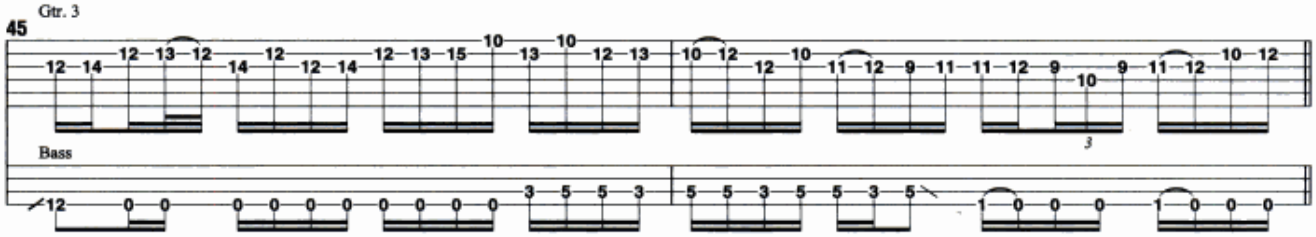
40

end Bass Fig. 4

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F (3:43)
N.C.
Gtr. 3 (first time only)
P.H.
pitch: A
*T
N.H.
vib. w/bar
(play 4 times)
(let ring next four bars, then tacet)



Gtrs. 1 and 2
let ring throughout
(play 4 times)



*Quickly tap string above 12th fret to produce natural harmonic.

*slap notation: S = slap w/thumb, P = pop w/index finger

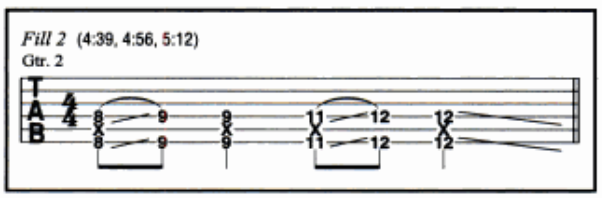
G (4:16)

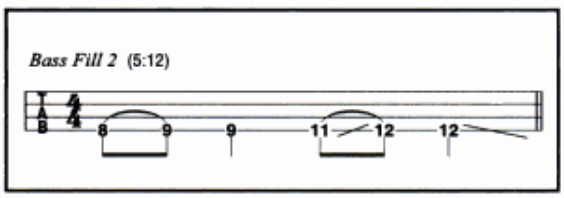
(1.) Whispered conjuration a belief takes form
(2.) orders in your mouth a decree for domination
(3.) seeds of vengeance Usurper's eyes on the powerless

Beneath

N.C.
Gtrs. 1 and 2
Gtr. 2 substitutes Fill 2 second and third times (see below)
Fill 3







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Choking hand tapping the veins in your throat
the tides of wisdom spins the undertow of hate
Clean path to his kingdom beckoning in the mist

55

1., 2. (2.) His (3.) Injected 3.

Gtr. 2 substitutes Fill 4 second time (see below)

Gtr. 2 substitutes Fill 4 (see below)

58 P.M. P.M. P.M. P.M.

H (5:06)

N.C.

Gtr. 3 (w/clean tone, rotary and reverb effects; elec. piano arr. for gtr.)

let ring throughout

1.

Gtr. 1 (w/filter effect) plays Fill 3 (see bar 54)
Gtr. 2 (w/filter effect) plays Fill 2 (see previous page)

60

Bass (w/filter effect) plays Bass Fill 1 (see bar 54)

**Bottom note is natural harmonic (pitch: A). Touch A string at 12th fret w/fingertip while fretting note on D string, then quickly move fingertip away while sliding up to the 13th fret on the D string.*

2.

Gtr. 2 plays Fill 4 (see below)

Gtr. 1

D5

Gtrs. 1 and 2

64 P.M. P.M.

Bass

(vol. swell)

I (5:27, 6:06)

N.C.(A5) Gm/A (A5) Gm/A (A5)

67 *Rhy. Fig. 2* *(play 7 times)*

Bass Fig. 5 *(play 7 times)*

Fill 4 (4:47, 5:04, 5:20)

Gtr. 2

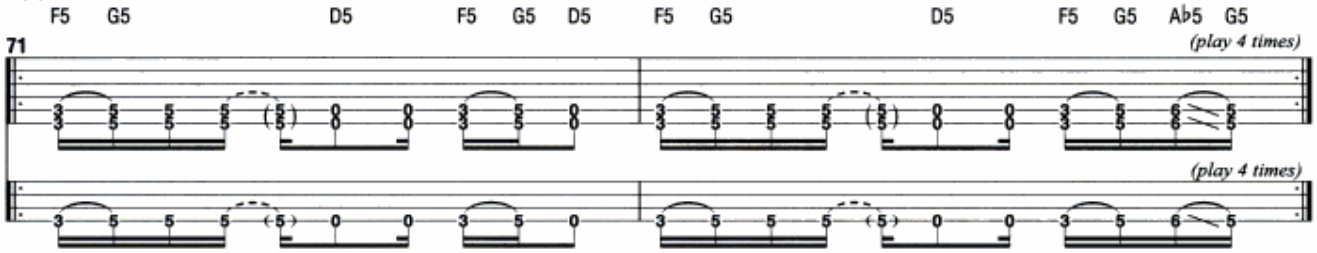
P.M. P.M.

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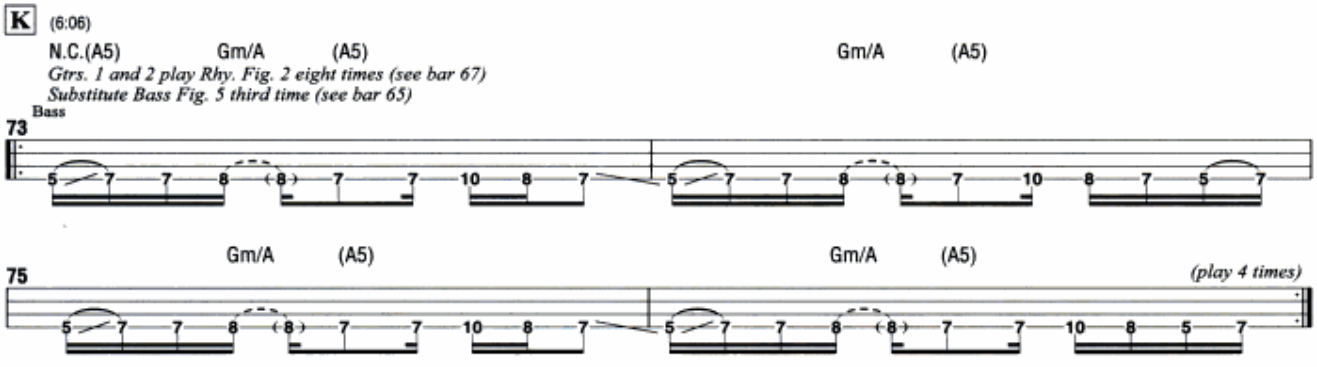


J (5:53)

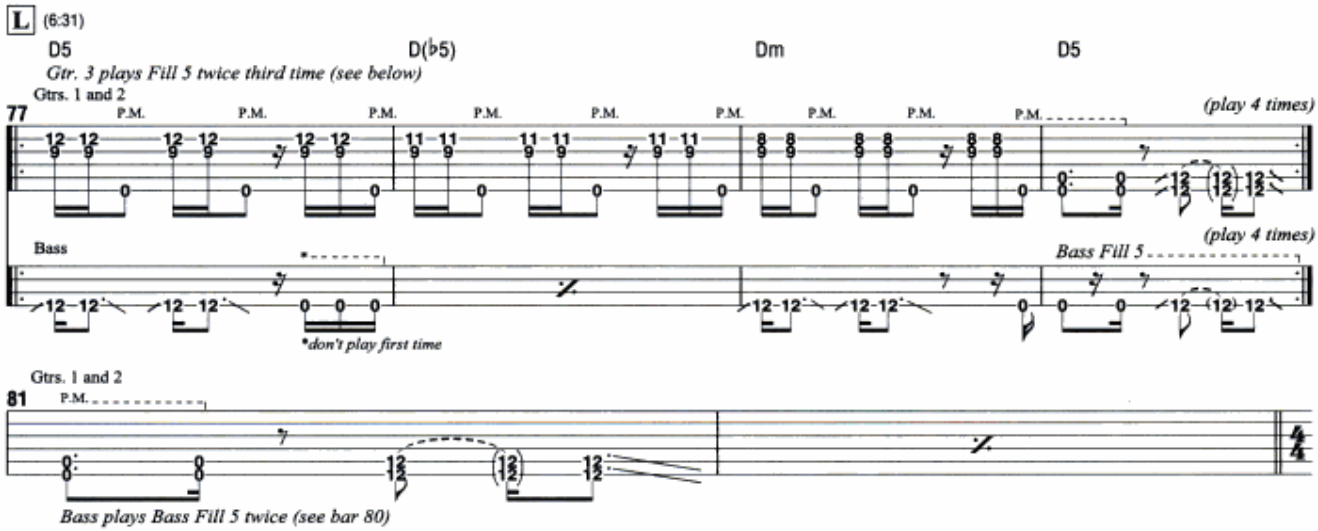
(1.) To the
(2.) con - ju -
(3.) ra - tion

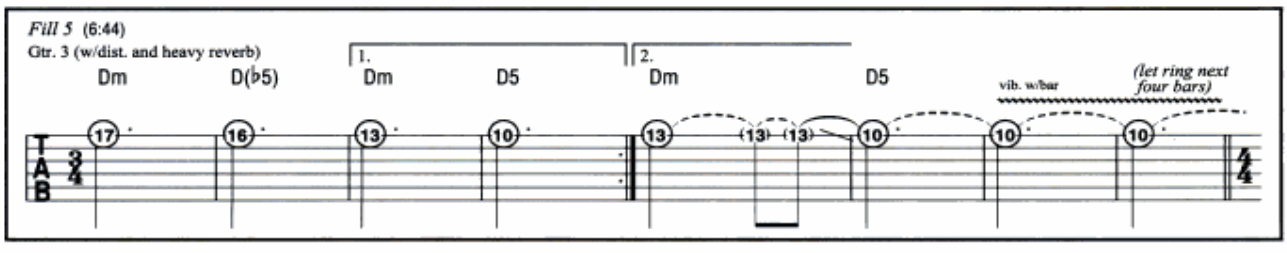


K (6:06)



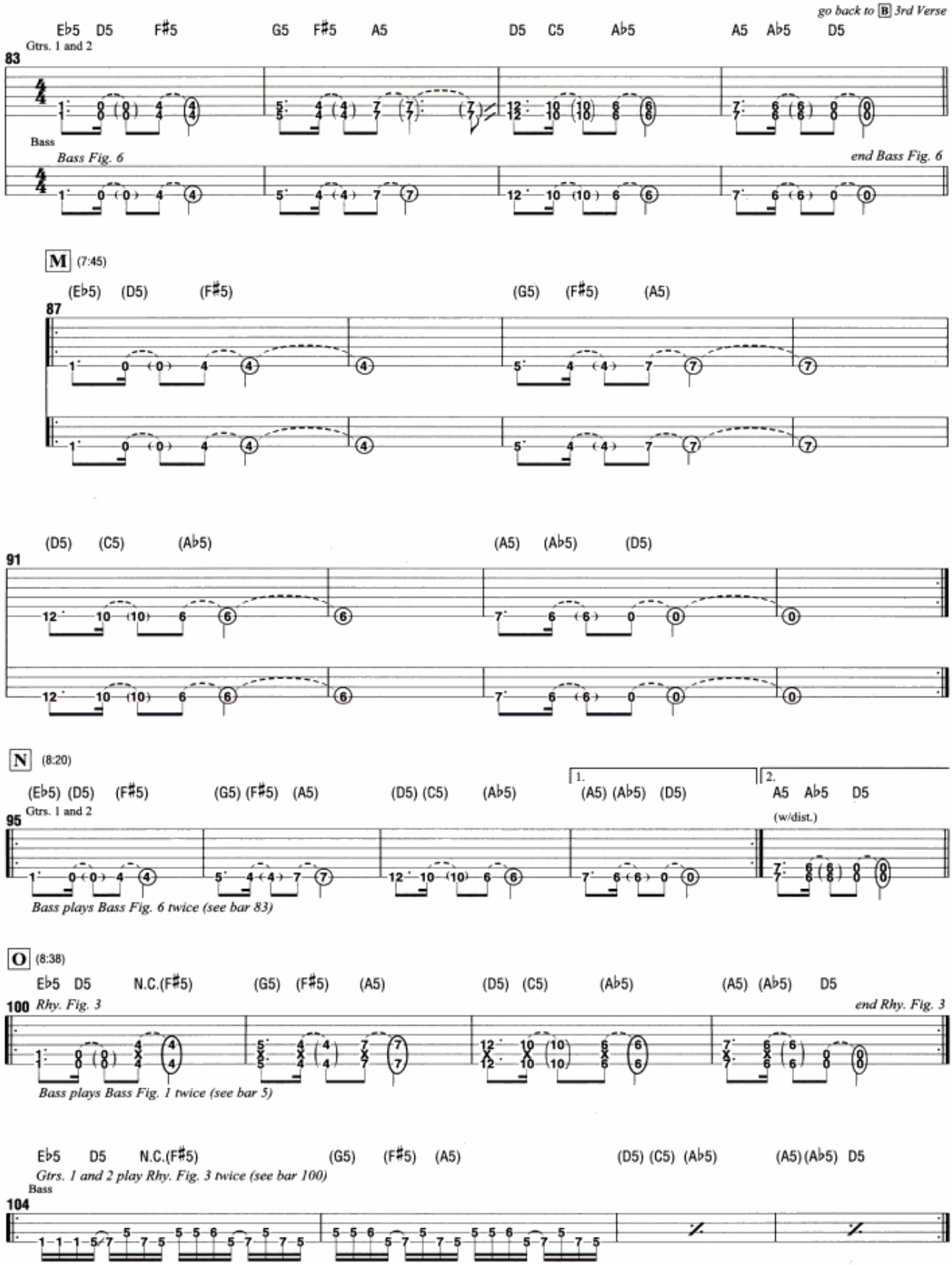
L (6:31)





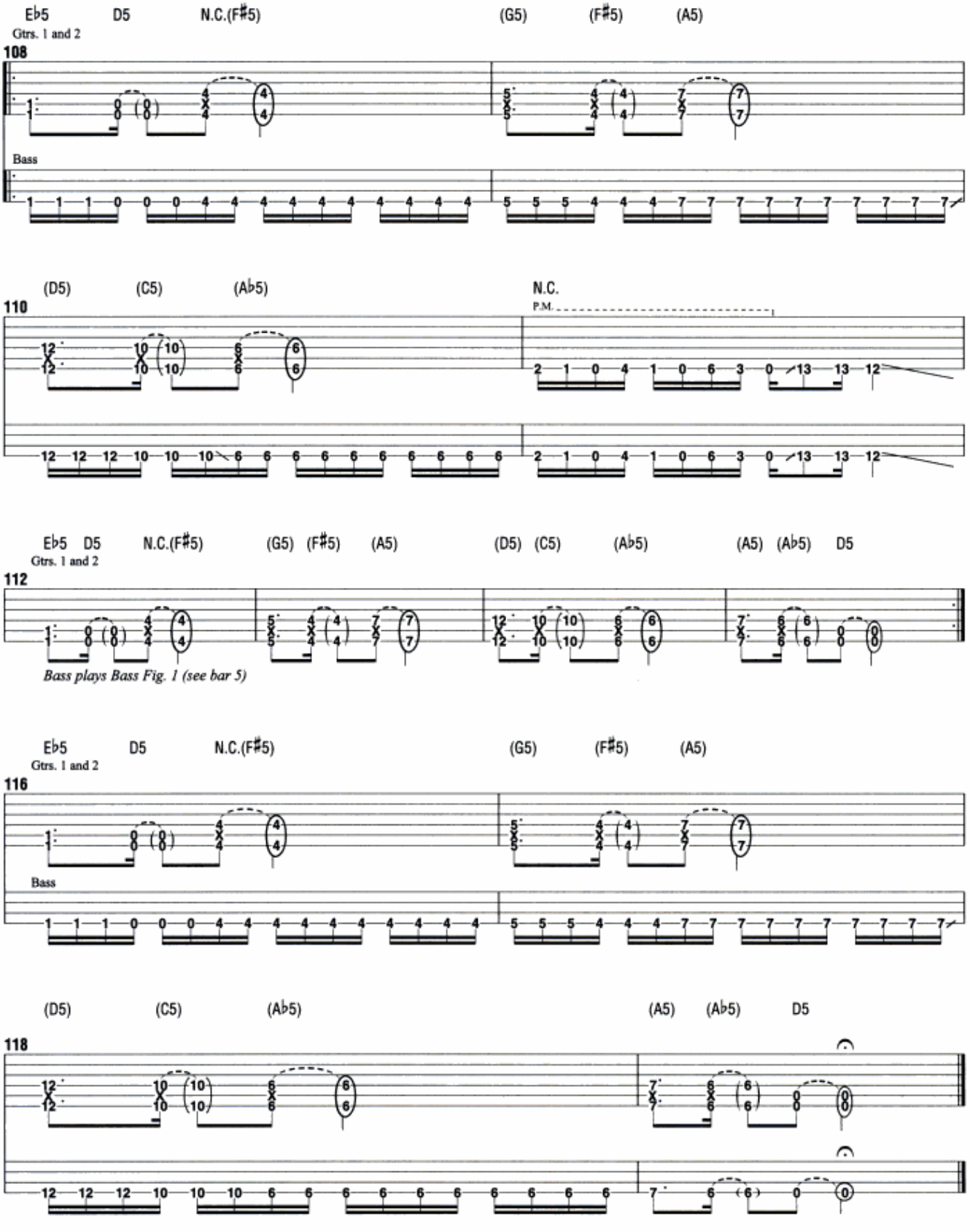
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P **Outro** (9:14)



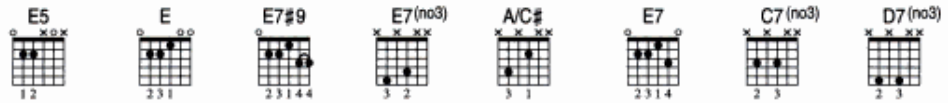
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"VOODOO CHILD (SLIGHT RETURN)" JIMI HENDRIX

As heard on **ELECTRIC LADYLAND** (MCA)
Words and Music by **Jimi Hendrix** ✶ *Transcribed by* **Andy Aledort**

Tune guitar down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning (low to high: E♭ A♭ D♭ G♭).
All music sounds in the key of E♭, one half step lower than written.

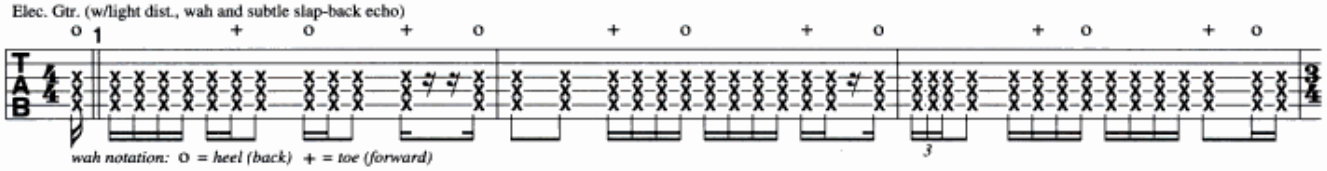


A **Intro** (0:00)

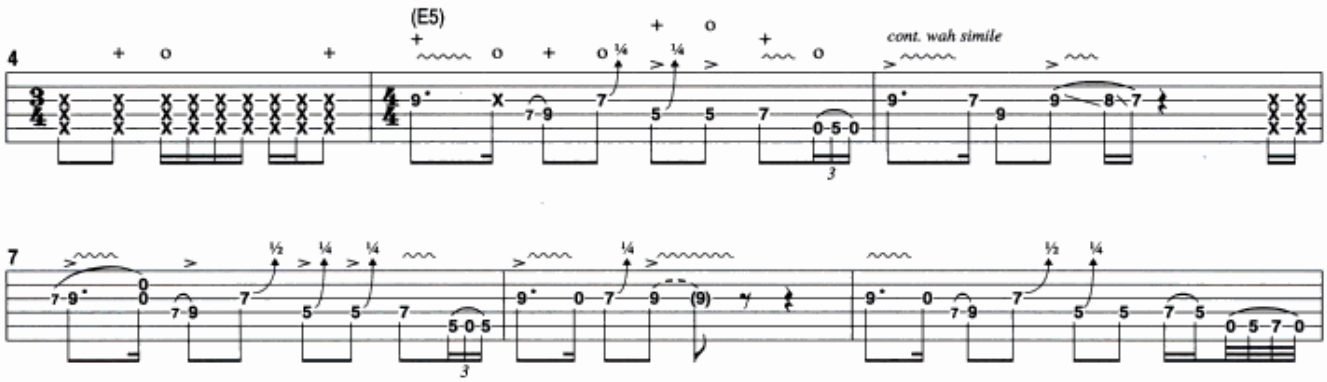
Moderately ♩ = 88 (♪♪♪♪ = ♪♪♪♪)

N.C.

Elec. Gtr. (w/light dist., wah and subtle slap-back echo)



wah notation: o = heel (back) + = toe (forward)

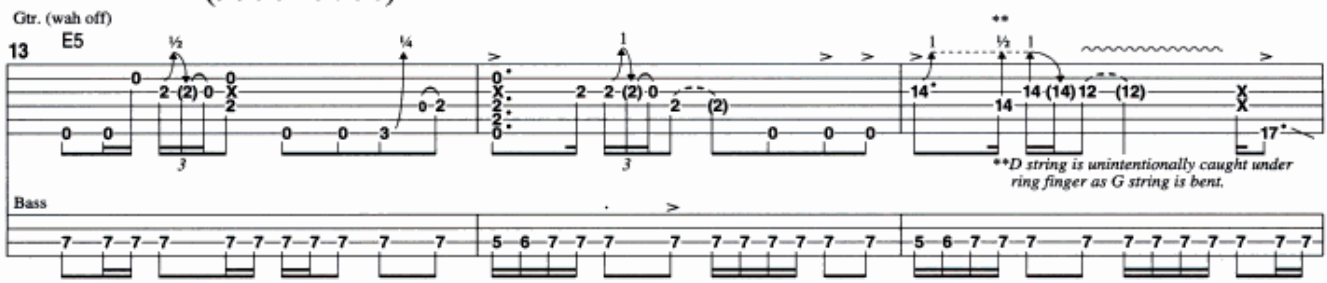




B (0:32)

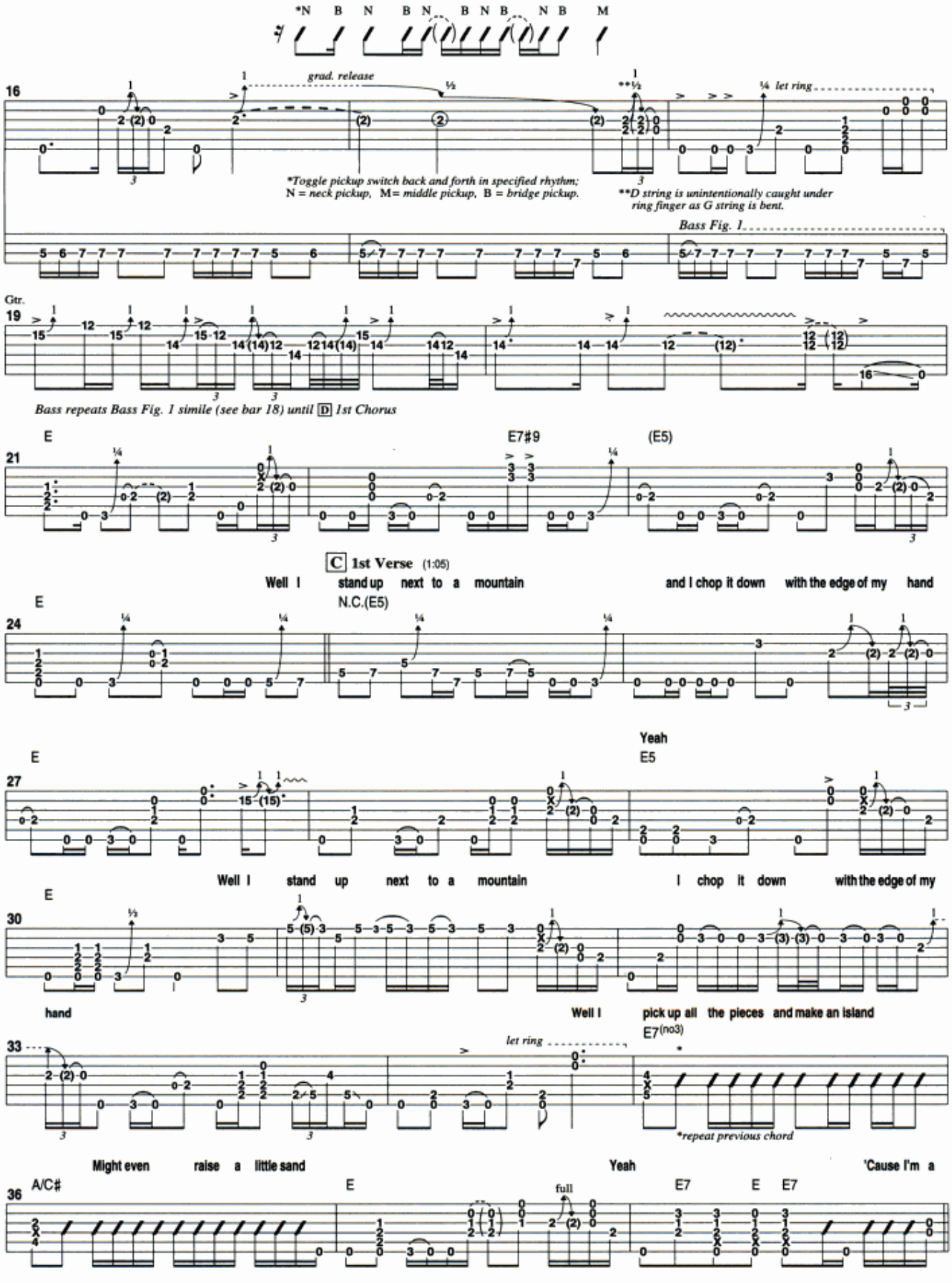
even 16ths feel (♪♪♪♪ = ♪♪♪♪)

Gtr. (wah off)



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"VOODOO CHILD (SLIGHT RETURN)"



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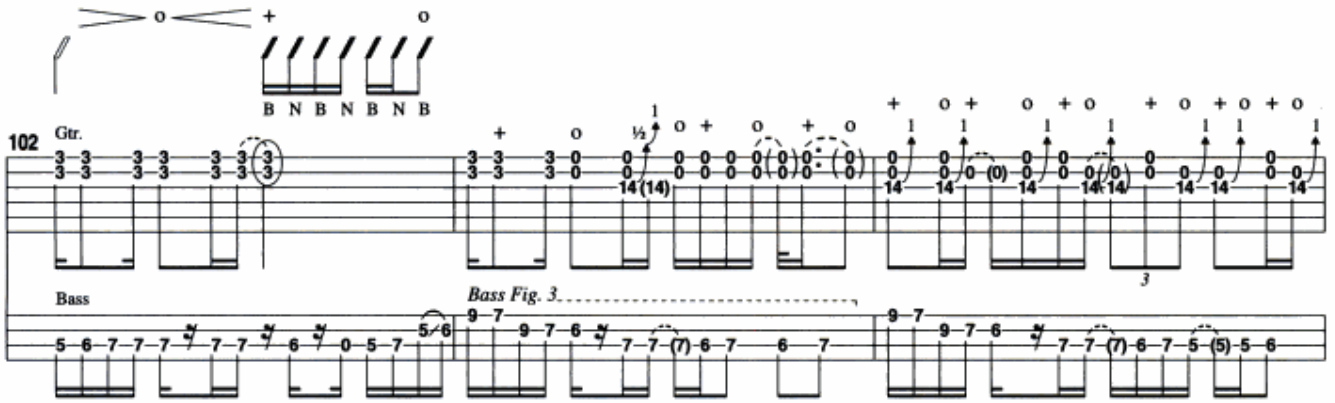


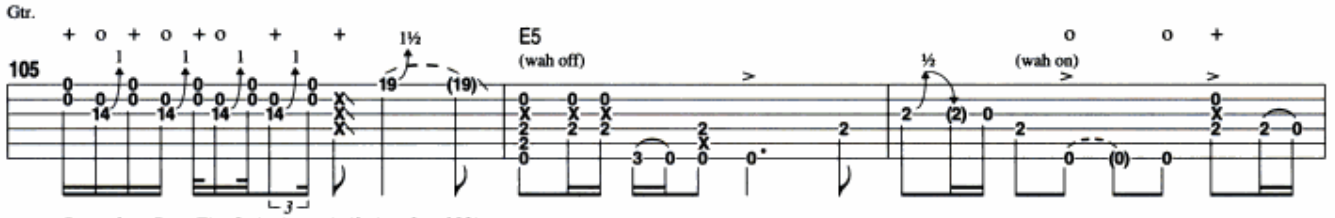
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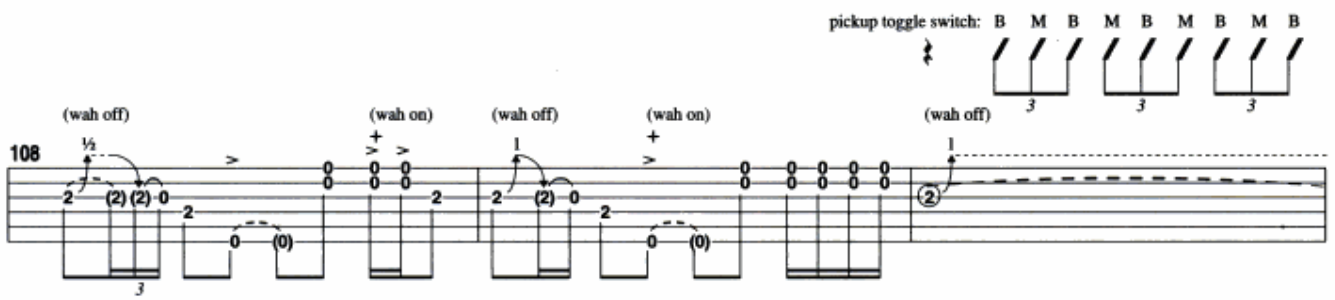


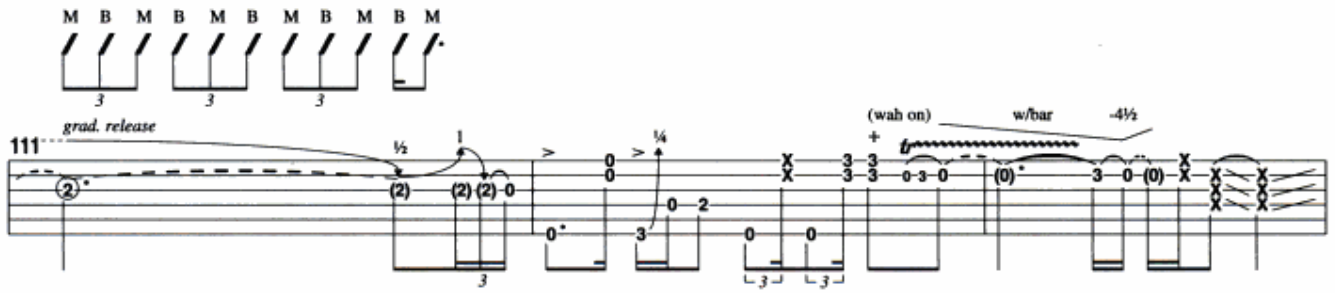
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Bass plays Bass Fig. 3 six times simile (see bar 103)

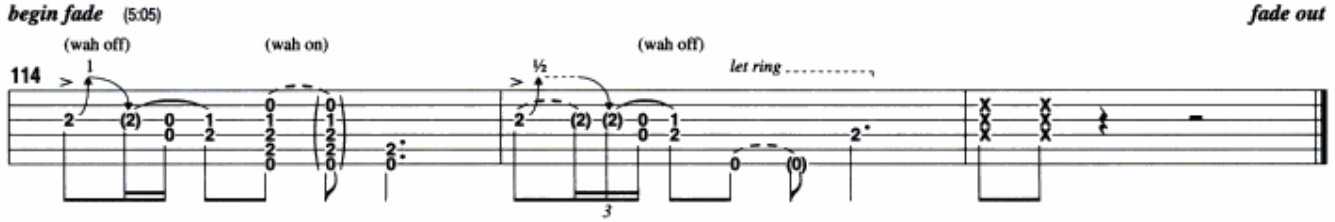




Bass plays Bass Fig. 1 simile until fade (see bar 18)

begin fade (5:05)

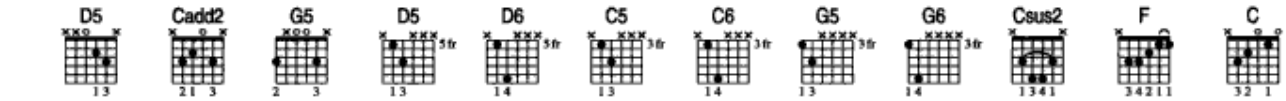
fade out



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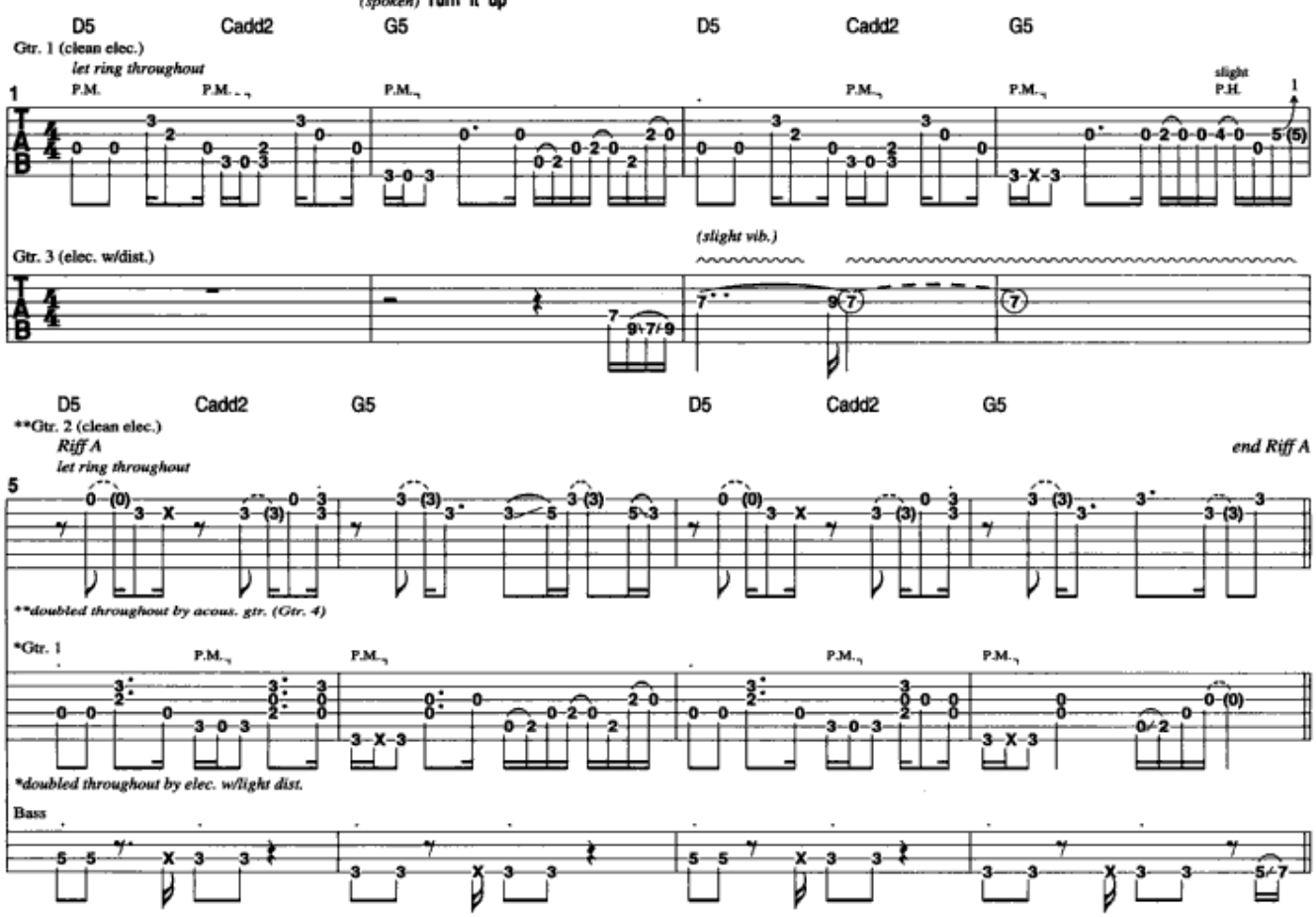
"SWEET HOME ALABAMA" LYNYRD SKYNYRD

As heard on **SECOND HELPING** (MCA)
Words and Music by **Ronnie Van Zant, Ed King and Gary Rossington** ✶ *Transcribed by* **Andy Aledort**



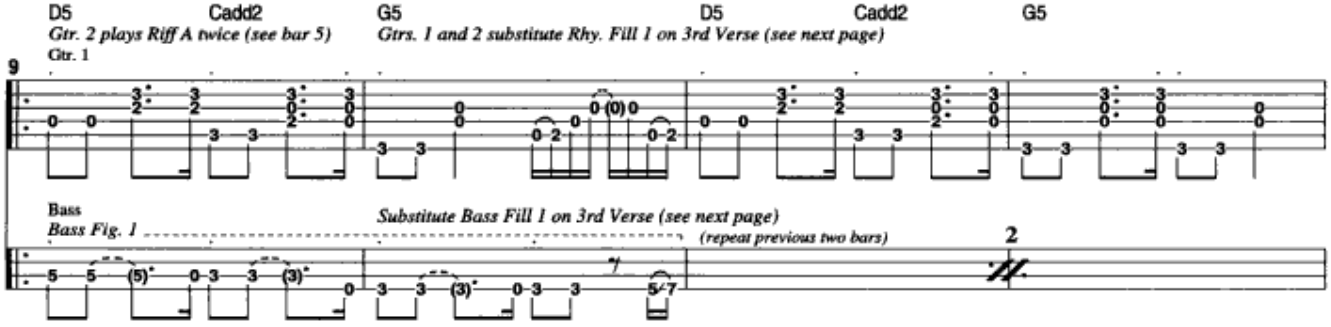
A **Intro** (0:03)
Moderately ♩ = 100

(spoken) Turn it up



B **Verses** (0:22, 0:52, 1:41, 3:09)

1. Big wheels keep on turnin' Carry me home to see my kin
2. Well I heard Mr. Young sing about her Well I heard old Neil put 'er down
3. In Birmingham they love the gov'nor Boo hoo hoo Now we all did what we could do
4. Now Muscle Shoals has got the Swampers and they've been known to pick a song or two (yes they do)



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2nd, 3rd and 4th Verses, skip ahead to C

Singin' songs about the Southland
Well I hope Neil Young will remember
Now Watergate does not bother me
Lord they get me off so much

I miss ole 'Bamee once again and I think it's a sin yes
A southern man don't need him a-
Does your conscience bother you
They pick me up when I'm feelin' blue

D5 Cadd2 G5 D5 Cadd2 G5

13 *cont. simile*

Bass plays Bass Fig. 1 twice (see bar 9)

N.C.(D) (C) (G) (D) (C) (G)

Gtr. 2
Riff B

Gtr. 4 plays Rhy. Fill 2 (see below)

17

Gtr. 1
Riff B1

w/bar
N.H. -½ -½ -½

N.H. w/bar *end Riff B1*

Bass
Bass Fig. 2

2

C (1:09, 1:58, 3:27)

D **1st and 3rd Choruses** (1:11, 2:01, 3:29)

(2.) round anyhow
(3.) tell the truth
(4.) Now how 'bout you

Sweet home Alabama

G5 D5 D6 D5 C5 C6 C5 G5 G6 G5 C

21

Gtr. 2
Rhy. Fig. 2

Gtr. 1
Riff C

P.M.

Bass
Bass Fig. 3

Rhy. Fill 1 (1:43)

G5 F C

Gtr. 2

Gtr. 1

Rhy. Fill 2 (0:47)

N.C.(D) (C) G

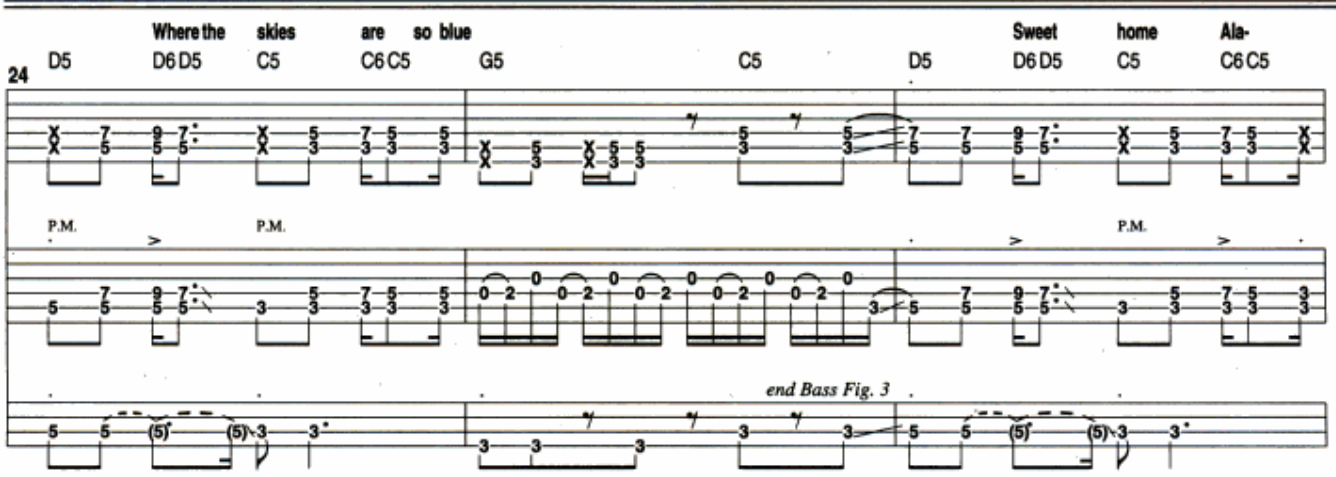
Gtr. 4 (acous.)

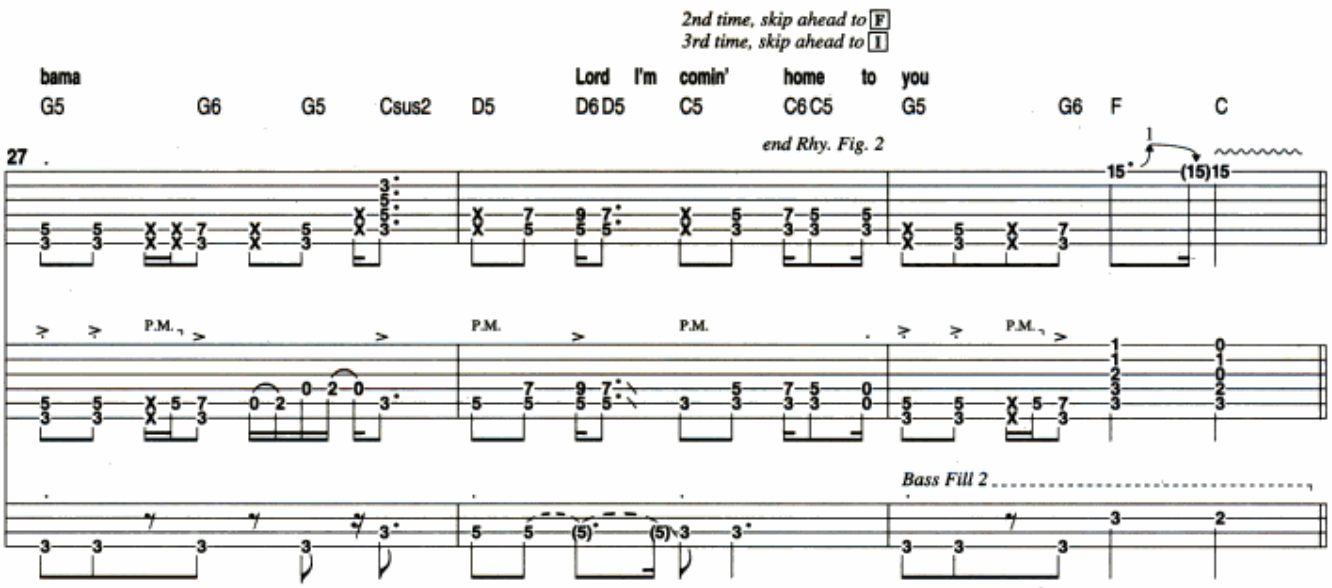
Bass Fill 1 (1:43)

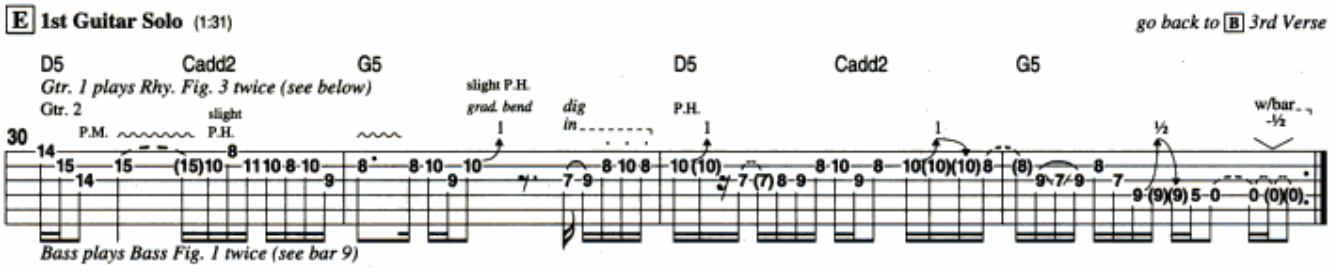
G5 F C

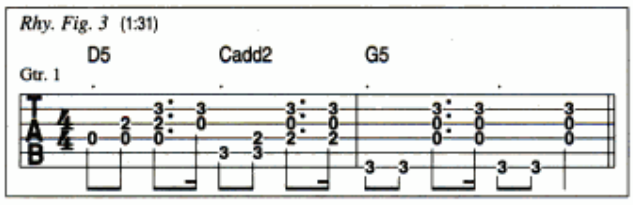
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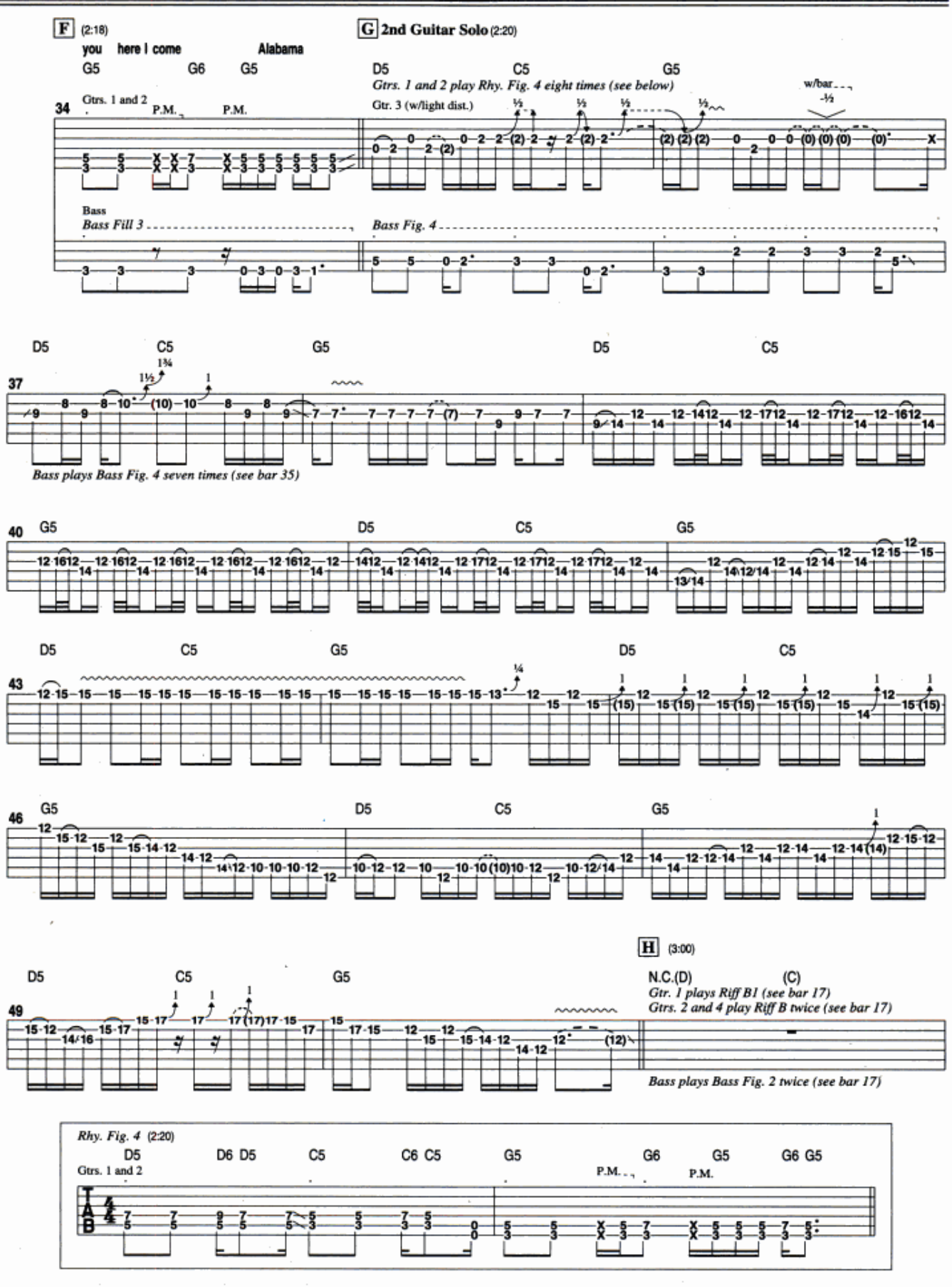






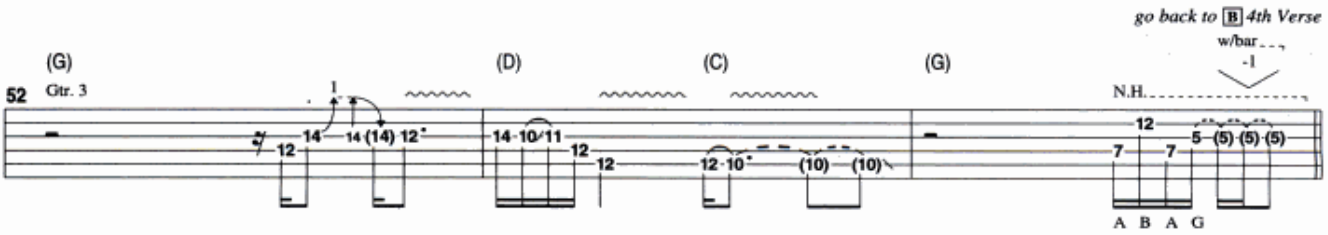


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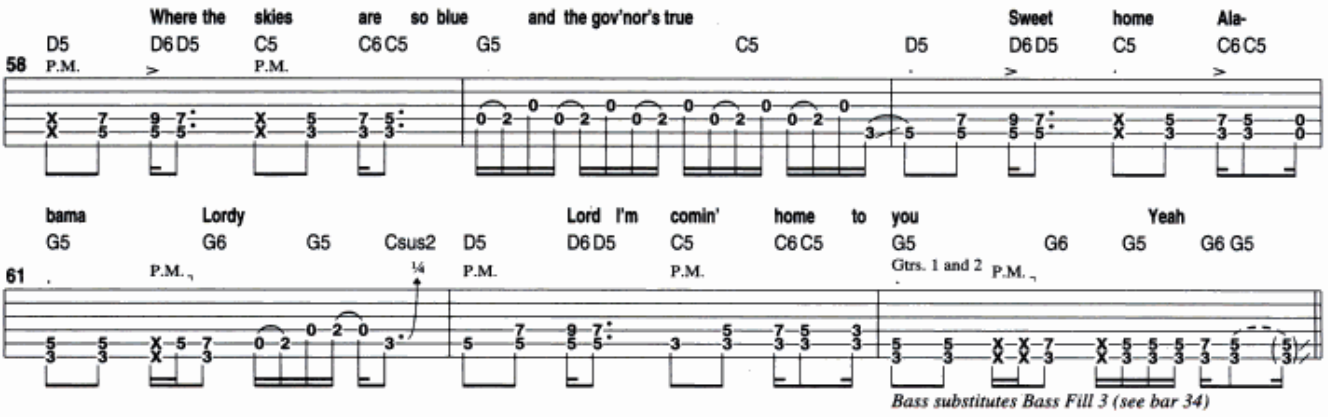


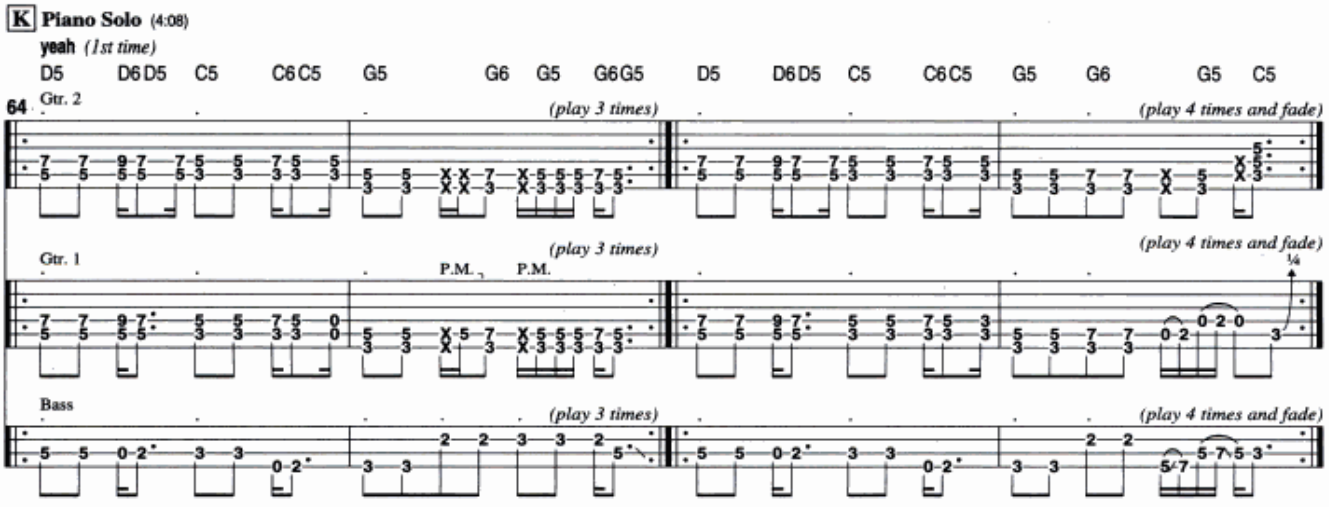
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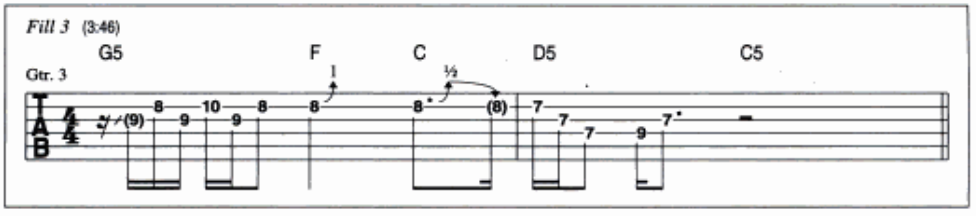
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Joe Walsh
On tour with the Eagles
"Long Road out of Eden" World Tour



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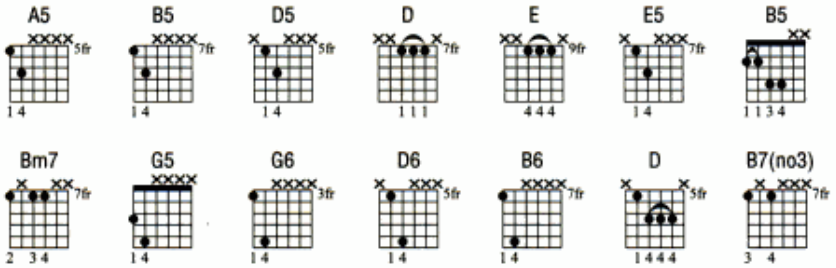
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"BLACK BETTY" RAM JAM

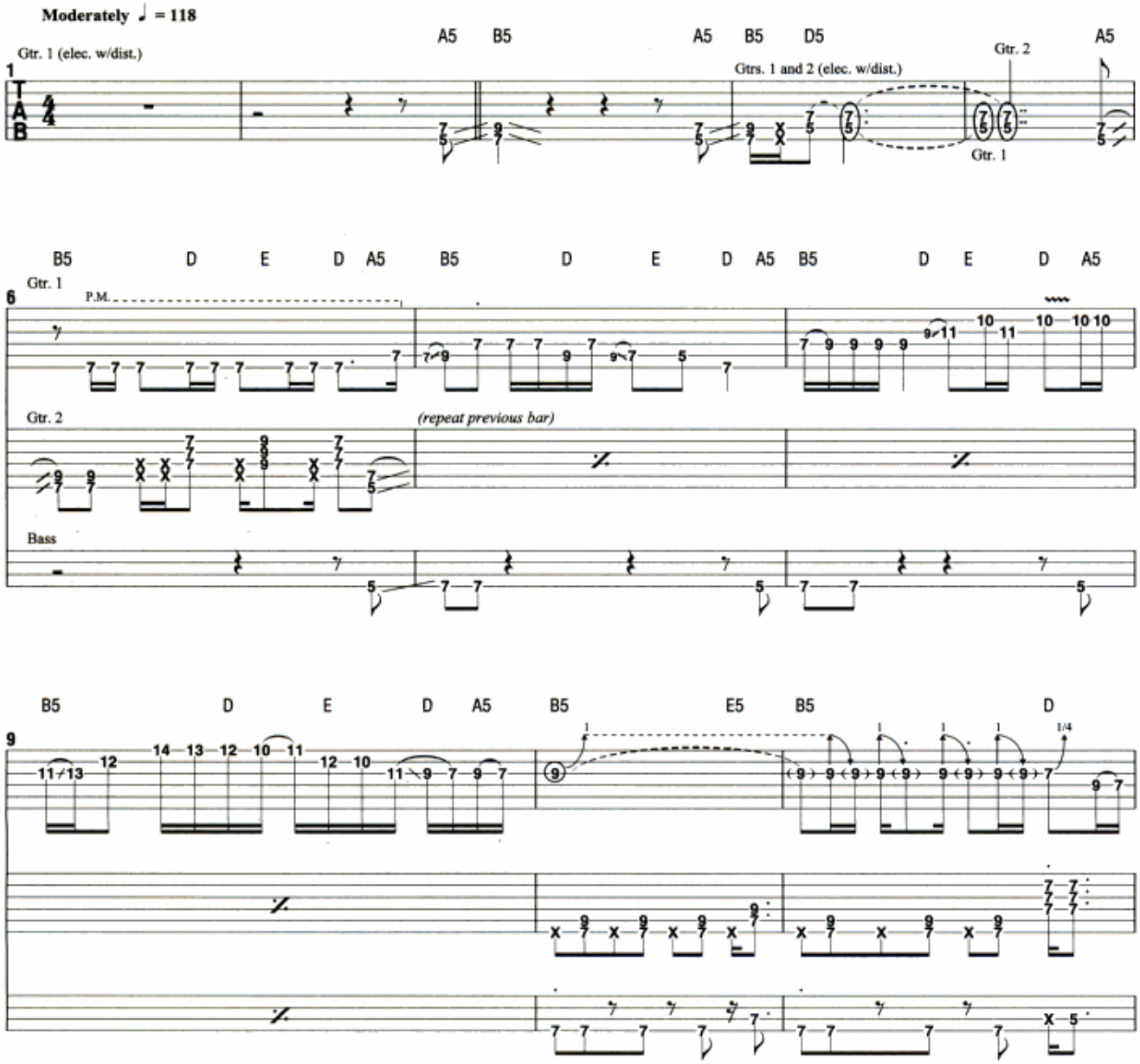
As heard on **RAM JAM** (EPIC)
Words and Music by **Huddie Ledbetter** ✶ *Transcribed by* **Jeff Perrin**



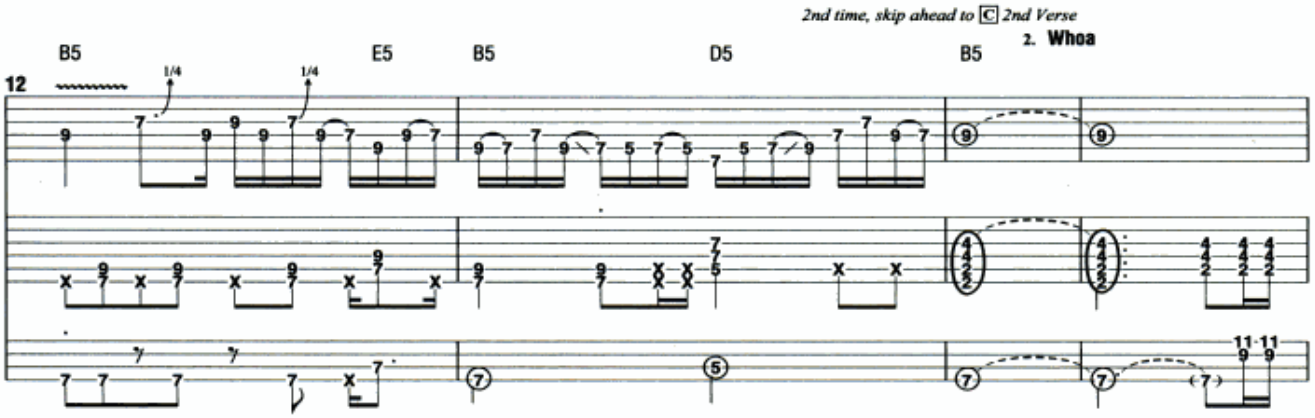
A **Intro** (0:00)

Moderately ♩ = 118

B (0:04, 0:51)



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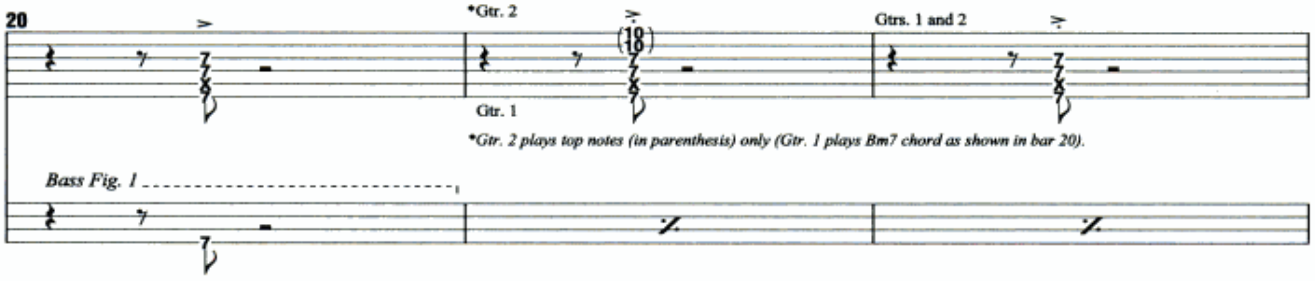


C **Verses** (0:35, 1:15, 3:29)

1. Whoa Black Betty bam ba lam Whoa Black Betty bam ba lam Black
(2.) Black Betty bam ba lam Whoa Black Betty bam ba lam She really
(3.) Black Betty bam ba lam Whoa Black Betty bam ba lam She's



Betty had a child bam ba lam The damn thing gone wild bam ba lam Said I'm worryin' outta mind bam ba lam The damn
gets me high bam ba lam You know that's no lie bam ba lam She's so rock steady bam ba lam And she's
from Birmingham bam ba lam Way down in Alabam' bam ba lam Well she's shakin' that thing bam ba lam Boy she



2nd Verse, skip ahead to D
3rd Verse, skip ahead to I Outro
go back to B

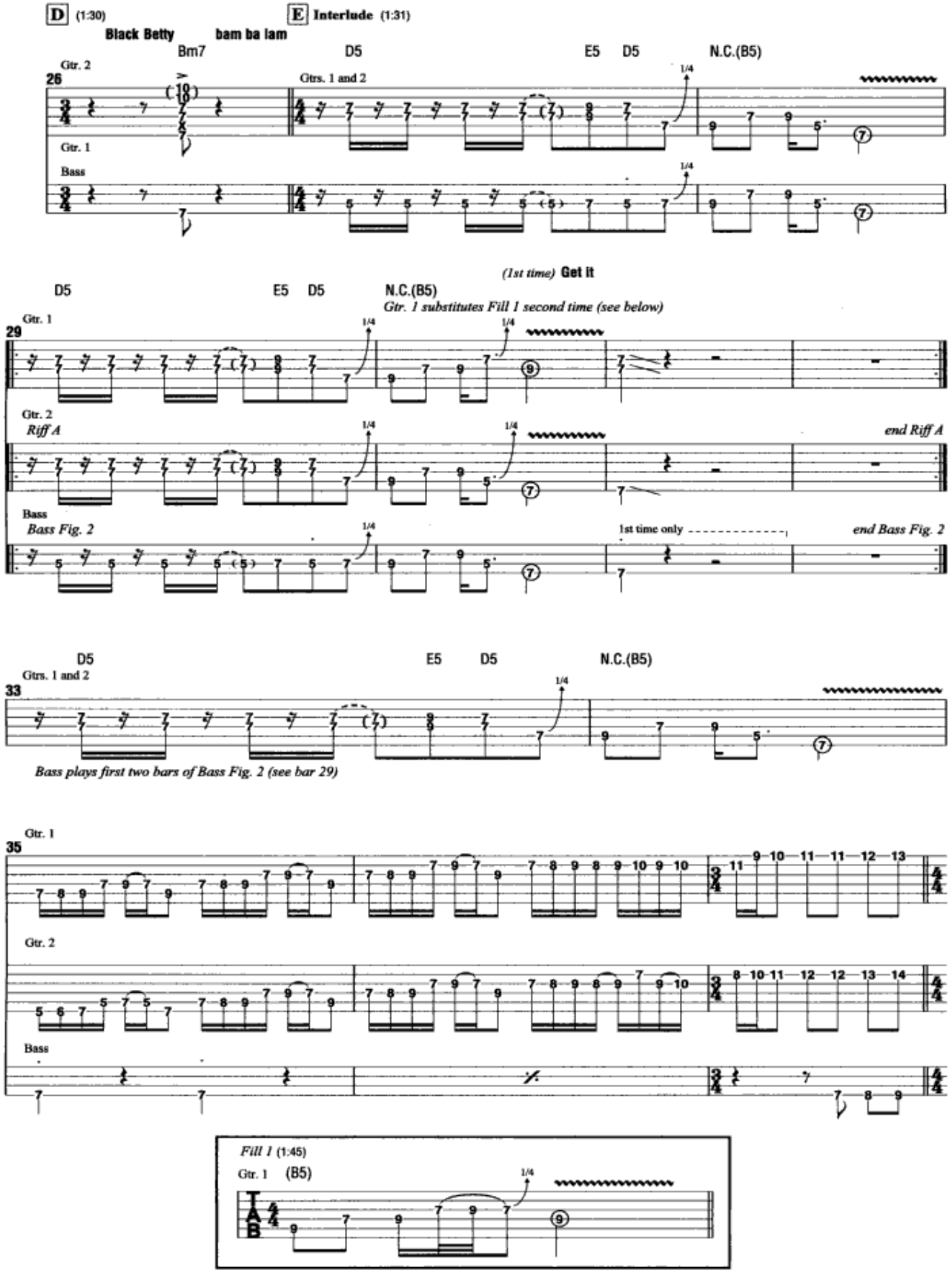
thing gone blind bam ba lam I said oh Black Betty bam ba lam whoa Black Betty bam ba lam
always ready bam ba lam Whoa Black Betty bam ba lam whoa
makes me sing bam ba lam Whoa Black Betty bam ba lam whoa

A5

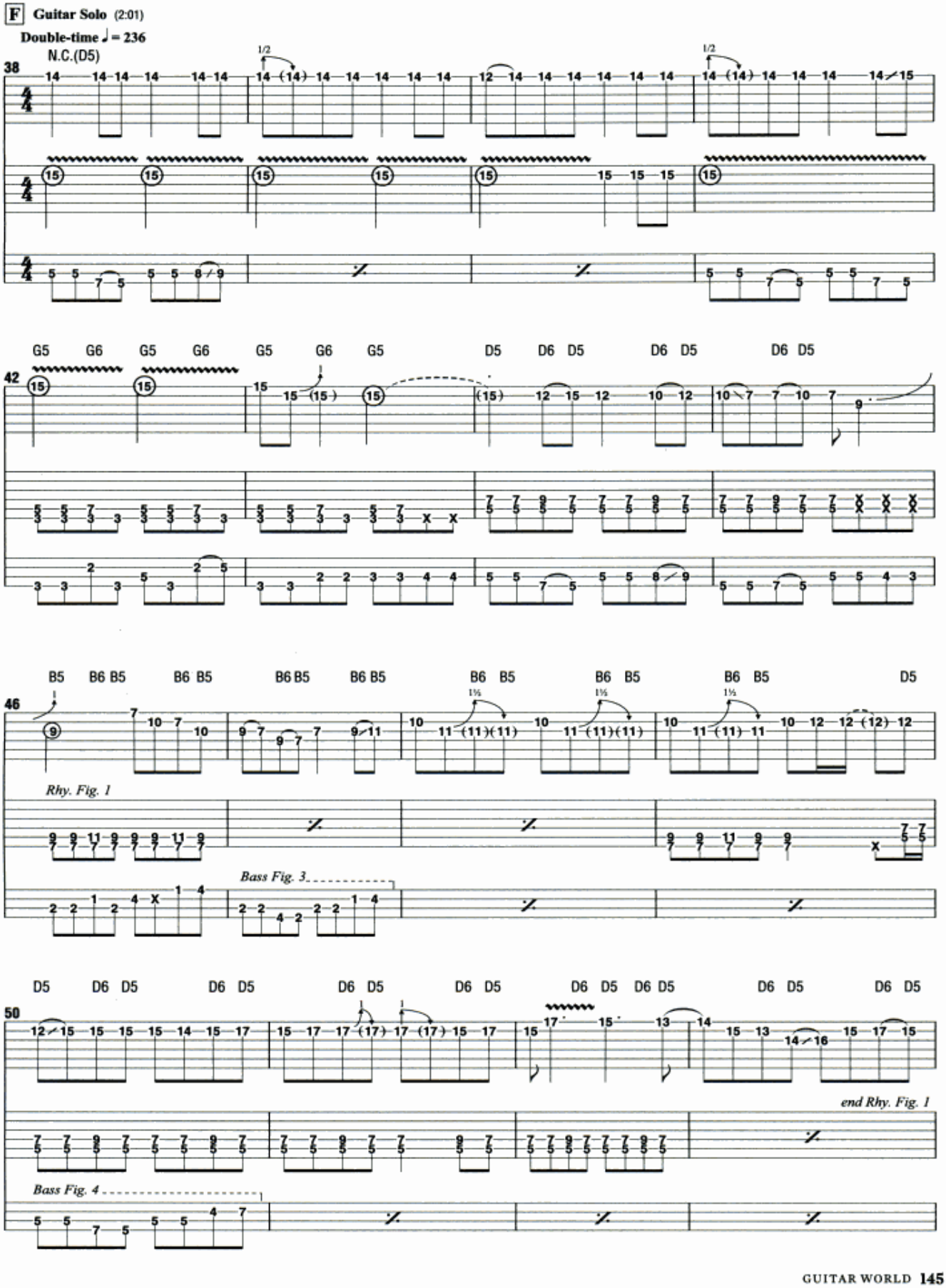


Bass plays Bass Fig. 1 three times (see bar 20)

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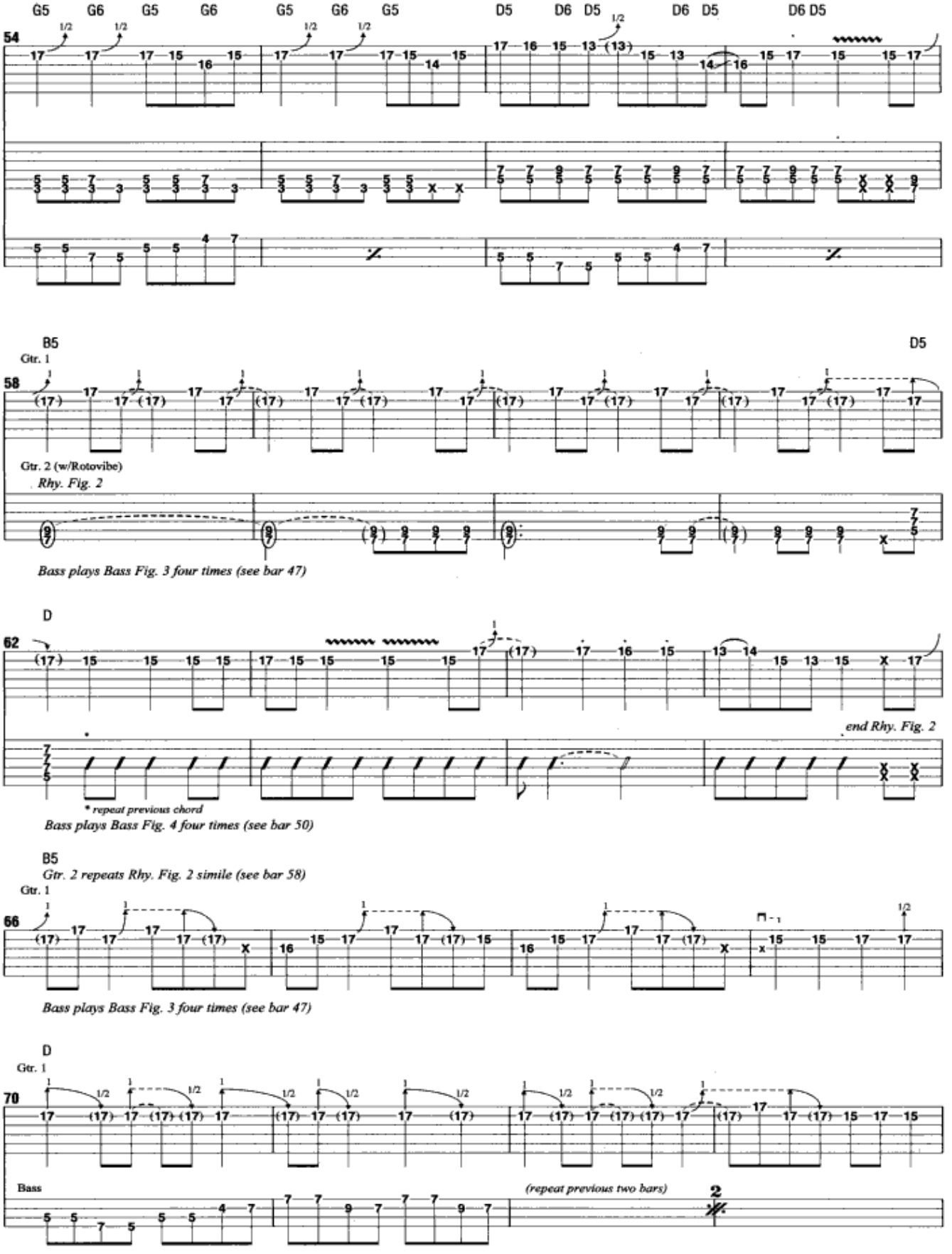


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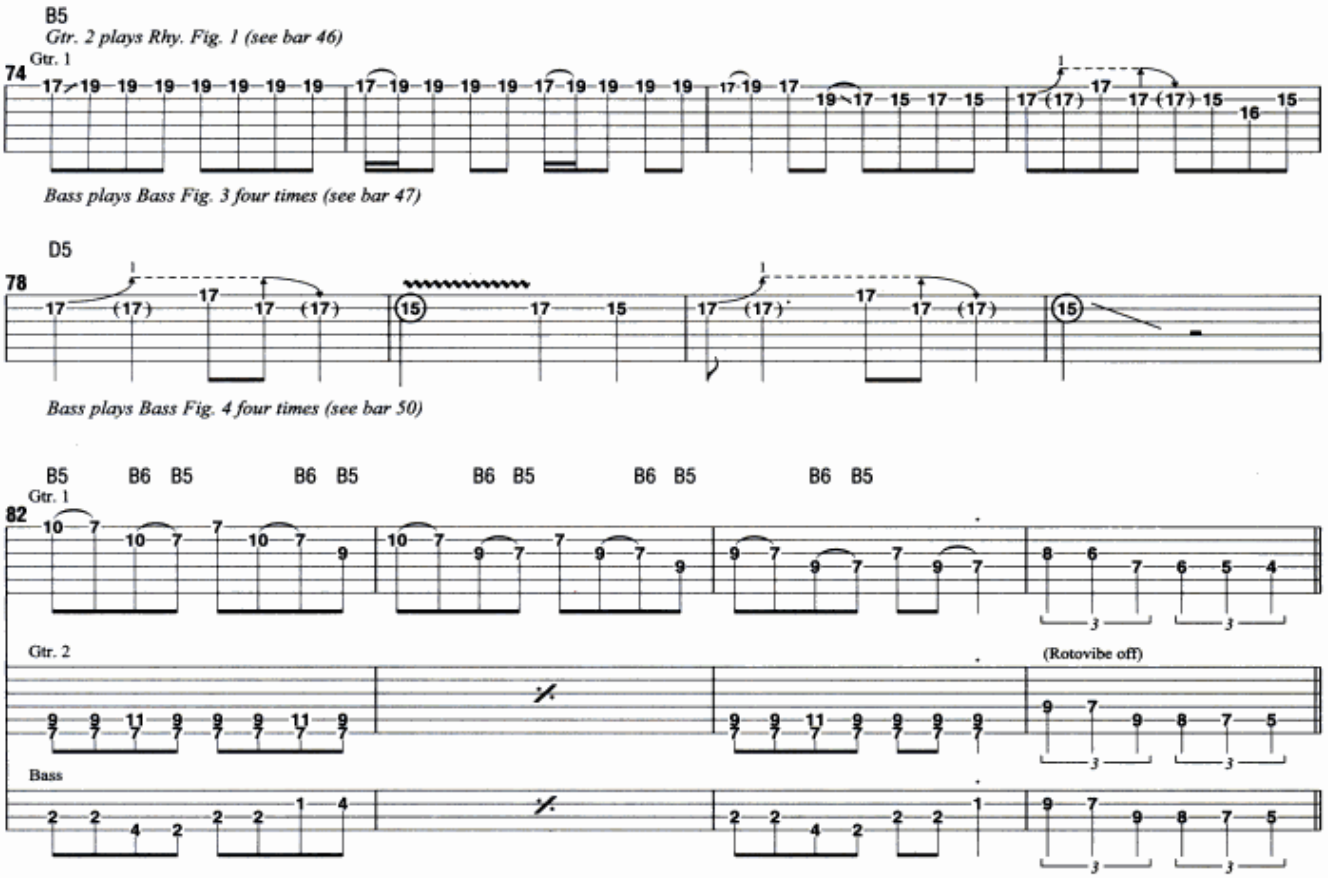
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G (2:47)

Original Tempo ♩ = 118



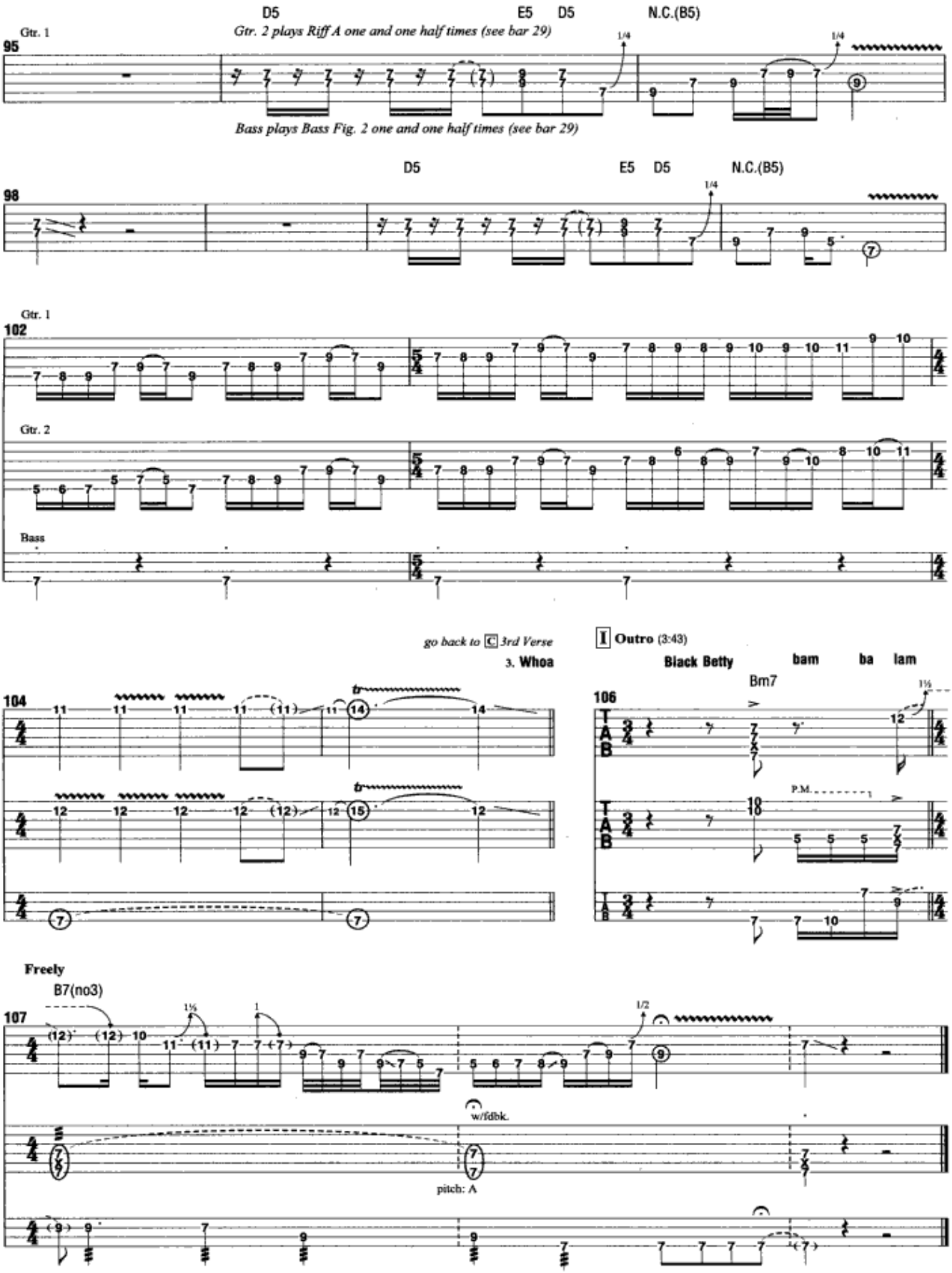
H (3:06)

Bm7



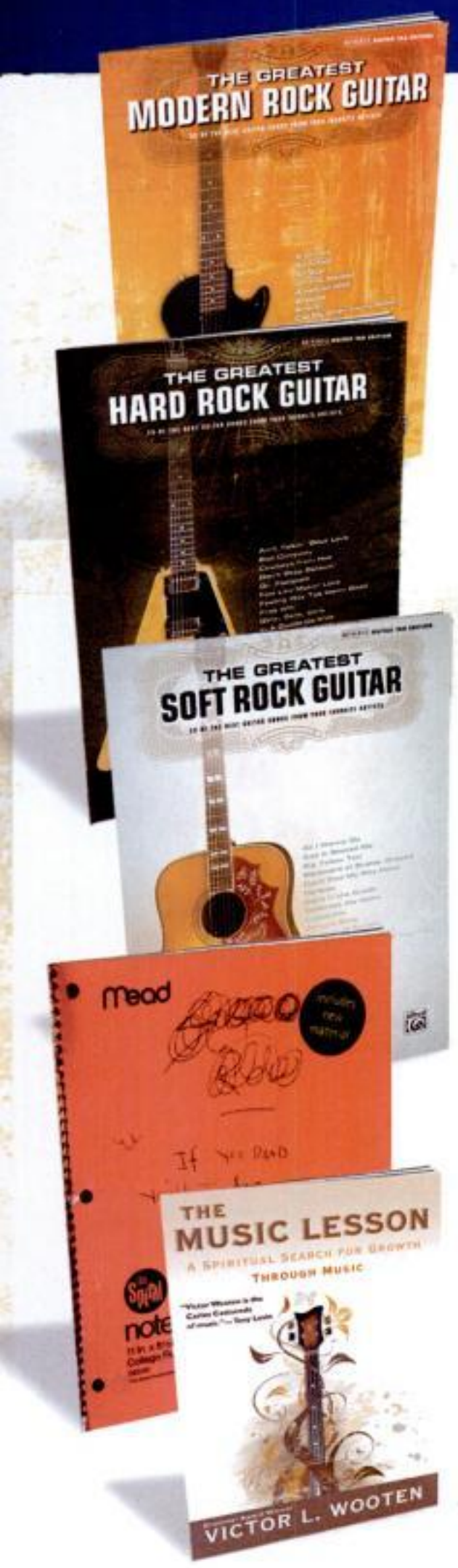
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70190 DEVIL DRIVER
Last Wind Words



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Horned Goat Head



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Holy Diver



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Reaper In Moonlight



74078 D. HERESY
Bleed The Fifth



45830 DOORS
I Am The Lizard King


71078 DOWN
Crown Of Thorns


75247 D. FORCE
Chrome Swords


75413 D. THEATER
Train Of Though



46338 EXODUS
Bonded By Blood



71009 FOO FIGHTERS
Lightning Bolt Logo


64186 G. N ROSES
Appetite Destruction


67976 HELLYEAH
Band Making Toast



75268 HIM
Skull On Cross



76248 IN FLAMES
Owl Boy With Logo



52762 IRON MAIDEN
Powerslave



36512 IRON MAIDEN
The Trooper


70997 J. COWBOY
Green Logo

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75186 A. SEVENFOLD Ink Stripes Logos & Death Ball
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61134 BATHORY Goat Head Self Titled Lp
68990 BEHEMOTH Pazuzu Demon Art
66568 BELPHEGOR Goatmoth - Reshroud Creatures
67675 B. BURIED AND ME Silent Circus Re-issue Art
66608 B. CROWES Remedy All Natural Cure Crowe
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37122 CHILDREN OF BODOM Follow The Reaper
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59274 DEATH Symbolic
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70925 DETHKLOK Go Forth And Die Group Photo
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58184 DEVIL DRIVER Group Posed In Front Of Trees
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67661 FRANK ZAPPA Twirling Corner Of Mustache
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66842 HATEBREED Bloody Crowned Row Of Skulls
66822 HEAVEN SHALL BURN Angel Logo
70615 HELLYEAH Steer Skull With Crossed Shotguns
75263 HIM Winged Heartagram With Dagger & Roses
69536 I KILLED PROM QUEEN Snakes Heart Logo
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68893 IN THIS MOMENT Maria As Carbon Dancer
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68559 IRON MAIDEN A Matter Of Life And Death
43697 IRON MAIDEN Fear Of The Dark
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64162 IRON MAIDEN Run To The Hills
45545 IRON MAIDEN Somewhere in Time
36511 IRON MAIDEN The Number Of The Beast
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36513 JUDAS PRIEST Painkiller
25467 JUDAS PRIEST Screaming For Vengeance
66465 KALMAH Death To No-Metal
76821 KID ROCK Large Kid Rock Posed Pointing Gun
68694 KILL. ENGAGE Crossed Snakes & Swords Logo
75286 KILL. ENGAGE Monk Skull Above Gravestones
75288 KILL. ENGAGE Shattered Skull W/Arched Logo
51315 KING DIAMOND Them
75275 KORN Bunny W/Noose Being Dragged By Kids
70678 KORN Logo/Bitch We Got A Problem
37050 KREATOR Pleasure To Kill
69214 LAMB OF GOD Old Man Writing By Candlelight
41772 LAMB OF GOD Logo/Pure American Metal
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22137 LED ZEPPELIN Stairway To Heaven
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48747 LED ZEPPELIN Jimmy Page Guitar Solo Photo
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75373 MUSHROOMHEAD Masked Group Faces Photo
68909 MY CHEMICAL ROMANCE Fangs Logo
69525 NECROPHAGIST Heads W/Spinal Cords Logo
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35955 NILE In Their Darkened Shrines/Wings Logo
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36298 NIRVANA In Utero Lp
64201 NIRVANA Oversized Kurt Cobain Playing Guitar
65197 NORMA JEAN Guy With Chainsaws For Hands
52951 NORMA JEAN Sailing Pirate Ship In Storm
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45241 OVERKILL Under The Influence
66543 OZZY OSBOURNE Black Rain Japanese Album
11346 OZZY OSBOURNE Randy Rhoads Tribute
53350 OZZY OSBOURNE Speak Of Devil Tour 1983
36470 PANTERA Cowboys From Hell Metal Skull Logo
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69128 PARKWAY DRIVE Stacked Athletic Logo
25469 PEARL JAM Bowling
62165 PINK FLOYD Syd Barrett 1946 - 2006 Tribute
66111 PINK FLOYD The Wall Hammers & Bombers
43918 PINK FLOYD Wish You Were Robotic Hands
63067 POISON Look What The Cat Dragged In
44455 QUEEN Crest Logo
48433 QUEEN Green Group Faces Logo
74208 Q. OF STONE AGE Flaming Car Between Skulls
68928 Q. OF STONE AGE Retro Spaceship Logo
45863 QUEENSRYCHE Original Logo
50491 RAMMSTEIN Group Faces In Circle
28500 RAMONES Black & White Presidential Seal
75326 R. H. CHILI PEPPERS Blood Sugar Sex Magik
64133 R. H. CHILI PEPPERS Pink Palm Trees Logo
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71049 SKELETONWITCH Beyond The Permafrost
46161 SKID ROW Classic Logo
65980 SKINLESS Trample The Weak, Hurdle Dead
45922 SLAYER War Skeleton Head Cross Image
62874 SLAYER Hell Awaits
43080 SLAYER Show No Mercy
45915 SLAYER South Of Heaven
75322 SLAYER Vintage Distressed Eagle & Iron Cross
75343 SLIPKNOT 9.0: Live Boxed Group Members
75336 SLIPKNOT Green Glow Group Sitting Photo
75337 SLIPKNOT Group Faces Within Triple S Frame
24994 S. PUMPKINS Classic Zero
74033 S. PUMPKINS Richard Nixon W/Bat Over Eyes
68293 SOULFLY Circle Of Bullets Surrounding Symbol
75350 STONE SOUR Group Standing In Rubble Photo
76082 SUBLIME Everything Under The Sun
66480 SUBLIME Louie Dog Peking Head Thru Circle
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32352 TOOL Listeralus Skinless Double Face Man
32646 TOOL Nerve Ending Logo
69431 TOOL Red Eyes Within 10,000 Days Lp Logo
75960 TRIVIUM Ascendancy Angel Hooding Symbol
75360 TRIVIUM Samsara Art
42083 VAN HALEN Original Van Halen Group Photo
45962 VAN HALEN Eddie Live With Guitar
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Too Fast For Love

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England Skull

76086 MUDVAYNE
By The People

64127 MUSE
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10805 NIRVANA
Smiley Face Logo

61928 OPETH
Harlequin Forest

67818 O. OSBOURNE
Black Rain

66154 PANTERA
Snake & Guitar Logo

25129 PANTERA
Vulgar Display

28609 PINK FLOYD
Darkside Of Moon

45857 PRIMUS
Frizzle Fry

66196 P. THE HERO
Logo Within Scrolls

66929 Q. STONE AGE
Lightbulb Pirate

56654 R. A. MCHINE
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54568 RAMMSTEIN
Reise, Reise Logo

24285 R. RHOADS
Randy Tribute Photo

64132 R. C. PEPERS
Round Asterisk Logo

75586 ROB ZOMBIE
Love Slaves Of Satan

40974 SLAYER
Eagle In The Abyss

67728 SLAYER
Soldier Helmet Skull

75334 SLIPKNOT
Oversized Group

70642 SOILWORK
Sworn Great Divide

69539 S. YOUNG LAD
Evil Screaming Tree

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48587 **L. ZEPPELIN** Group Standing Next To Airplane
70696 **L. ZEPPELIN** Mothership Blimp Above Venue
39142 **L. ZEPPELIN** Stairway To Heaven
68088 **MARILYN MANSON** Posed In Leather Jacket
74709 **MEGADETH** Dave Mustaine Playing Flying V
73846 **MEGADETH** Soldier Tossing Grenade
70467 **MEGADETH** United Abominations
59555 **METALLICA** Flaming Skulls Yin Yang Symbol
68176 **METALLICA** Band Member Live Photos
63953 **MISFITS** Bloody Classic Fiend Skull Logo
74135 **MOTLEY CRUE** Dr. Feelgood
70468 **MOTLEY CRUE** Too Fast For Love
51346 **MUDVAYNE** Lost & Found Group Wider Heads
65481 **M. C. ROMANCE** Black Parade Group Photo
70347 **M. C. ROMANCE** Blimps & Planes Above City
70460 **NICKELBACK** All The Right Reasons W/Group
69207 **NINE INCH NAILS** Year Zero Desolate Future
74484 **NIRVANA** Group Posed Underwater In Pool
70461 **OZZY OSBOURNE** Ozzy Hitchhiking To Hell
76978 **PANTERA** CFH Skeleton Cowboy Riding Bull
74136 **PINK FLOYD** The Wall Screaming Face
68892 **R. A. MACHINE** We Support Our Troops
65413 **RAMMSTEIN** Group As Soldiers By Planes
73948 **ROB ZOMBIE** Hotbilly Deluxe
41571 **SEX PISTOLS** Anarchy In The U.K.
54751 **SLIPKNOT** Group Dressed In Black Uniforms
69827 **SMASHING PUMPKINS** Zeitgeist Flag Logo
32719 **SUBLIME** Livin With Louie Dogs To Stay Sane
76919 **SUICIDE SILENCE** Group Standing In Room
62676 **UNEARTH** Ill. In The Eyes Of Fire
73850 **WHITE ZOMBIE** Blue Monster Face W/Logo
48461 **WHO** Group Wrapped With British Flag Photo

68318 **AC/DC** Highway To Hell
74129 **AC/DC** Plug Me In Individual Grp Live Photos
54892 **ALICE IN CHAINS** Layne Staley Live Photo
55671 **AS I LAY DYING** Group Live Photos Collage
59356 **ATREYU** Deathgrip On Yesterday Group Photo
53842 **A. SEVENFOLD** Death Bat Winged Skull Logo
68260 **A. SEVENFOLD** Group Live On Stage Collage
75370 **B. DAHLIA MURDER** Dracula & Flying Bats
46735 **B. L. SOCIETY** Zakk Live W/Flaming Cross
58409 **B. L. SOCIETY** Zakk Sitting On Chair W/Guitar
13382 **B. SABBATH** Double Image Group Photo
55605 **B. SABBATH** Revolution In Their Minds Group
67713 **B. BENJAMIN** Group Posed In Front Of Trees
66125 **B. FOR MY VALENTINE** Group Standing Photo
61959 **CANN. CORPSE** KILL Guy Holding Knife
59567 **C. AND CAMBRIA** Group Sitting Against Wall
51330 **DIMEBAG** 1966 - 2004 Live Tribute Photo
46420 **EVANESCENCE** Amy Lee In Lace Dress In Bed
74478 **F. FIGHTERS** Echoes, Silence, Patience Group
48310 **GUNS N ROSES** Roses & Pistols Logo
66326 **IRON MAIDEN** A Matter Of Life And Death
47671 **IRON MAIDEN** Killers
47672 **IRON MAIDEN** The Trooper
66964 **JOB FOR A COWBOY** Skull Tattoo Design

Full Color Poster Flags $16

Made Of Nylon. Feel And See The Difference Compared To Paper.



68072 **AS I LAY DYING** Skull W/Roses
65416 **A. SEVENFOLD** War Skeleton
65734 **B. L. SOCIETY** Skull & Guns Cross
40559 **C. OF BODOM** Follow The Reaper
18785 **C. OF FILTH** Supreme Vampyric
24473 **DEFTONES** Red Pony
59348 **D. DRIVER** Moon Behind Trees
69306 **D. BORGIR** In Sorte Diaboli
69307 **DRAG. FORCE** Inhuman Rampage
67437 **IN FLAMES** Winged Jesterhead
51374 **IRON MAIDEN** The Trooper
69312 **KILL. ENGAGE** KSE: Winged Heart
66915 **LAMB OF GOD** Crucified Arms
12277 **L. ZEPPELIN** Stairway To Heaven
61612 **MEGADETH** Vic Flag
12287 **METALLICA** Ride The Lightning
12285 **METALLICA** Master Of Puppets
42104 **MOTORHEAD** England Skull Logo
25983 **PANTERA** Confederate Flag Skull
17781 **R. A. MACHINE** Fist Logo
12309 **SLAYER** Eagle In The Abyss
61623 **SLIPKNOT** Pentagram Group
68074 **T. DAYS GRACE** Get Out Alive
69327 **TRIVIUM** The Crusade

Embroidered Baseball Caps

Trucker Style Caps $19.95 & Regular Style Caps $23.95



TRUCKER STYLE CAPS

75027 **AC/DC** Winged Guitar Logo
52881 **AS I LAY DYING** Paint Splatter Pistols
52880 **A. SEVENFOLD** Red Death Bat Winged Skull
68127 **BLACK DAHLIA MURDER** Logo
48825 **BLACK LABEL SOCIETY** Allover Brewtality
76738 **CANNIBAL CORPSE** Kill Bloody Logo
51393 **DIMEBAG** Tribute Memorial 1966 - 2004
45585 **IRON MAIDEN** Allover Killers
45583 **LED ZEPPELIN** 1st Lp Cover
74723 **L. SKYNYRD** MC Winged Skull & Crossbones
52877 **METALLICA** Scary Guy Art With Logos
69972 **NIRVANA** Smiley Face Logo
52692 **SLIPKNOT** Maggot Corps Group Collage Photo
40542 **SUICIDAL TENDENCIES** Original Rip Up Logo

BASEBALL STYLE CAPS

69898 **ALICE IN CHAINS** Logo/Sun Logo On Bill
64247 **AS I LAY DYING** Gold Skull Ornament Seal
33160 **BLACK LABEL SOCIETY** BLS Logo
53629 **BREAKING BENJAMIN** Celtic Design Logo
76238 **CANNIBAL CORPSE** Silver Bloody Logo
36382 **CRADLE OF FILTH** Dragon Logo
69965 **GODSMACK** Tribal Logo
64253 **GUNS N ROSES** Appetite For Destruction
66447 **HATEBREED** Flaming Logo
64255 **IRON MAIDEN** The Trooper Art With Logo
64257 **KILL. ENGAGE** Bloody Dripping Skull Nails
64258 **LAMB OF GOD** Logo & Burn It Down Eagle
45591 **LED ZEPPELIN** Logo/Symbols On Bill
69893 **LINKIN PARK** Minutes To Midnight Wired Logo
52876 **METALLICA** Silver St. Anger Logo & Ninja Star
74720 **OZZY OSBOURNE** Ozzy Logo
63480 **PANTERA** Blue & Grey Bloody Logo
45597 **SLAYER** Logo & Eagle In The Abyss
64263 **SLIPKNOT** Subliminal Verses Zipper Mouth
69978 **SUBLIME** Flaming Sun Logo
69895 **TOOL** 10,000 Days Album Logo/Sawblade Eye

Silver Guitar Pick Necklaces $13

Enamel Filled On A #10 Ball Chain 20 Inches Long

35651 **AC/DC** Logo
76961 **BLACK DAHLIA MURDER** Logo
44164 **B. L. SOCIETY** BLS Skull Logo
44163 **CANNIBAL CORPSE** Bloody Logo
67207 **DEATH** Logo
47958 **DISTURBED** Mean Smiley Face
39010 **DOORS** Logo
39011 **DOWN** Logo
41283 **IN FLAMES** Star Face Logo
47960 **KITTIE** Logo
42298 **KORN** Logo
19990 **MISFITS** Logo
55706 **OPETH** Logo
39508 **OZZY OSBOURNE** Logo
39866 **PANTERA** Logo/CFH Logo
76962 **R. AGAINST MACHINE** Text Logo
19991 **SUBLIME** Logo
35652 **SYSTEM OF A DOWN** Logo

Windproof Lighters $10

"Zippo Style" Rock Lighters,With Silkscreened Designs
Lighters Are Wind Resistant And Refillable.



37982 **B. L. SOCIETY** Sonic Brew
40360 **B. SABBATH** Masters Of Reality Logo
64362 **CANNIBAL CORPSE** Fetus Skeleton Logo
32062 **CRADLE OF FILTH** Dragon Logo
68827 **DANZIG** Classic White Skull
42920 **DOORS** Jim Morrison The Lizard King
40730 **GODSMACK** Sun Skull Logo
64876 **G. N ROSES** Appetite For Destruction
49778 **KORN** Greatest Hits Vol. 1 Cell Logo
59688 **L. ZEPPELIN** Allover Swan Song
46605 **METALLICA** Master Of Puppets
38438 **MUDVAYNE** End Of All Things Logo
56297 **O. OSBOURNE** Finger Caricature
51465 **PANTERA** Skull & Knives Logo
19121 **PINK FLOYD** Dark Side Of The Moon
65674 **O. OF STONE AGE** Skulls & Stars Logo
56026 **ROB ZOMBIE** Self Monster Cartoon
64414 **SLAYER** Eagle In The Abyss & Logo
51523 **SLIPKNOT** Group Posed In Star Logo

Silver Rings & Shot Glasses

Silver Rings & Silk Screened Shot Glasses



SILVER RINGS $16

Available In Size 8, 10 And 12

35578 **AC/DC** Silver Logo
41332 **BLACK LABEL SOCIETY** Silver Logo
62317 **DIMMU BORGIR** Silver Logo
19978 **DISTURBED** Silver Mean Smiley Logo
25299 **GODSMACK** Silver Logo
25298 **METALLICA** Silver Ninja Star Logo
39508 **OZZY OSBOURNE** Silver Logo
28677 **PANTERA** Silver Logo

SHOT GLASSES $6

50217 **AC/DC** Classic Logo
62423 **ALICE COOPER** Schools Out
60812 **A. SEVENFOLD** Pirate Skull Death Bat
40360 **BLACK LABEL SOCIETY** Sonic Brew
59066 **BLACK SABBATH** 1969 Group Photo
41613 **DEFTONES** Def Cobra Logo
64864 **GUNS N ROSES** Appetite
53565 **LAMB OF GOD** Stacked Logo
59118 **LED ZEPPELIN** Logo/Group Heads
50216 **LYNYRD SKYNYRD** Flag Logo
59096 **MOTORHEAD** Ace Of Spades Logo
50212 **KORN** Classic White Skull
51467 **PANTERA** Crossed Swords Logo
51466 **PANTERA** Skull & Knives Logo
64388 **SLAYER** Eagle In The Abyss
65699 **SLIPKNOT** Group Masks Collage Logo

Embroidered Patches $4.95

Great For Jeans, Caps, Jackets, Backpacks Or Anywhere.

38213 **AC/DC** Classic Logo
65584 **ALICE COOPER** Bloody Logo
11916 **ALICE IN CHAINS** Logo
59181 **ANTHRAX** Die Cut Yellow Logo
64556 **AS I LAY DYING** Skeleton Lovers
64535 **A. SEVENFOLD** Winged Death Bat Skull
64530 **B. L. SOCIETY** Sonic Brew
64539 **B. L. SOCIETY** SDMF Skull & Iron Cross
11926 **BLACK SABBATH** Logo
42858 **CANNIBAL CORPSE** Bloody Logo
56598 **CHILDREN OF BODOM** COBHC Red Logo
60614 **CHIMAIRA** Red Logo & Chaos Arrows
64536 **CRADLE OF FILTH** Logo
75077 **D. BORGIR** 3 Human Skulls & Goat Skull
24487 **DISTURBED** Mean Smiley Face
59522 **EXODUS** Classic Logo
20365 **FOO FIGHTERS** FF Logo In Circle
67721 **GUNS N ROSES** Appetite For Destruction
65588 **HIM** Round Gold Heartagram Logo
62436 **IN FLAMES** Winged Jesterhead Crest
51053 **IRON MAIDEN** Logo
41604 **JIMI HENDRIX** Axis Bold As Love
67615 **JOB FOR A COWBOY** Logo
63350 **JOHNNY CASH** Guns Logo
64497 **KILLSWITCH ENGAGE** Blue Scrolls
59059 **KING DIAMOND** Oval Logo
11961 **KISS** Army Logo
64427 **LED ZEPPELIN** Die Cut Zoso Logo
43794 **MEGADETH** Gold Logo
32835 **METALLICA** Logo
11982 **MISFITS** White Skull
70136 **N. INCH NAILS** White On Black NIN
22588 **NIRVANA** Logo
18399 **OZZY OSBOURNE** Ozzy Logo
51392 **PANTERA** Cowboys From Hell Skull
64431 **PINK FLOYD** Crossed Hammers
65659 **O. OF STONE AGE** Skull & Lightning
23488 **R. A. MACHINE** Battle Of Los Angeles
51052 **SEX PISTOLS** British Flag Logo
73441 **SLAYER** Eagle In The Abyss
64559 **SLIPKNOT** Triple S Tribal Logo
36257 **TESTAMENT** Logo
12024 **TOOL** Laterlaus Logo
65587 **TRIVIUM** Logo

Babydolls $21.95

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66726 **30 SECONDS TO MARS** Rose Splatter
49573 **ALICE IN CHAINS** Classic Blk & Wht Sun
61025 **ATREYU** Eyes Between Gravestones
64106 **A. SEVENFOLD** Winged Skull Death Bat
38812 **B. L. SOCIETY** Brewtality
74147 **B. BENJAMIN** Celtic Design W/Swallows
75222 **B. FOR VALENTINE** Group Holding Guns
75627 **BURZUM** Hvis Lyset Tar Oss
42526 **CHILDREN OF BODOM** COBHC Logo
66529 **C. W. WE AIM FOR** Sign Language Logo
76802 **DEVIL DRIVER** Angel & Devil Symbol
75245 **DISTURBED** Stricken Banner With Skull
32185 **DROPKICK MURPHYS** Anchor Logo
45666 **GUNS N ROSES** Roses & Pistols Logo
50769 **GUNS N ROSES** Slash Tophat Closeup
75267 **HIM** Pink Roses & Pedals Heartagram
68995 **IN THIS MOMENT** Tribal Butterfly Logo
75270 **IRON MAIDEN** The Number Of The Beast
66579 **JOB FOR COWBOY** Fetal Skeletons
66853 **J. CASH** Folsom Prison Stripes 1968
75272 **KORN** Blindfolded Girl & Creature
75281 **LAMB OF GOD** American Metal Seal
48788 **LAMB OF GOD** Silver Logo
38905 **LED ZEPPELIN** Swan Song/U.S.A. '77
75299 **M. MANSON** Face In Circle W/Cross
52824 **METALLICA** San Fran. Quake Logo
21219 **MISFITS** Skeleton Hands
45553 **MOTORHEAD** Classic England Skull
67998 **M. C. ROMANCE** Monkey Riding Horse
45828 **NIRVANA** Smiley Face Logo
66532 **PARAMORE** Ballerina With Skulls
63631 **PINK FLOYD** Distressed Retro Logo
68930 **O. OF STONE AGE** Lightbulb Pirate
54570 **RAMMSTEIN** Bloody Skull & Knives
64134 **R. C. PEPPERS** Freehand Logo
46206 **R. STONES** Keith Richards For President
75331 **SLAYER** Root Of All Evil Green Demon
75333 **SLIPKNOT** Say We Wont Die Logo
64650 **SOILWORK** Stabbing The Drama
24315 **SUBLIME** Sun Logo
64146 **TRIVIUM** Pink Rose Banner Logo

Peel & Rub Stickers $4

Only The Letters Remain. They Look Painted On.

56633 **AC/DC** Back In Black Logo
52381 **ALICE IN CHAINS** Logo
68884 **AS I LAY DYING** Logo
64625 **AVENGED SEVENFOLD** Stacked Logo
43986 **BLACK DAHLIA MURDER** Logo
64603 **BLACK LABEL SOCIETY** BLS Logo
36269 **CANNIBAL CORPSE** Bloody Logo
75070 **CHILDREN OF BODOM** Logo
60824 **CHIMAIRA** Logo
64855 **COHEED AND CAMBRIA** Keywork Logo
64616 **CRADLE OF FILTH** Logo
13835 **DEFTONES** Logo
73404 **DEICIDE** Logo
24494 **DISTURBED** Mean Smiley Face
49798 **DOORS** Logo
40722 **GODSMACK** Sun Logo
62448 **IN FLAMES** Winged Jesterhead Crest
64498 **KILLSWITCH ENGAGE** Scrolls Logo
32117 **KORN** Death Metal Logo
32156 **MISFITS** Classic White Skull
39582 **MOTLEY CRUE** Theatre Of Pain Logo
70134 **NINE INCH NAILS** NIN Logo
39733 **NIRVANA** Logo
73445 **O. OSBOURNE** Black Rain
13674 **PANTERA** Logo
61175 **RAGE AGAINST MACHINE** Logo
56012 **ROB ZOMBIE** Zombie 666 Stacked
64567 **SLAYER** Logo
61460 **SLIPKNOT** Tribal S Logo
32138 **S. DISTORTION** Dancing Skelli Logo
13634 **TOOL** Logo
65599 **TRIVIUM** Logo

Miscellaneous Rock Apparel



64174 70660 64185 75218 49829 47908 51327 75345

BANDANAS $6.50

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76753 **AS I LAY DYING** Skull Splatters & Logos
76752 **C. OF FILTH** COF Old English Logos
67509 **DIMMU BORGIR** Heptagon Circle Logo
46829 **DISTURBED** Believe Symbol Logo
76755 **HIM** Heartagrams & Logos
56585 **METALLICA** Hetfield Skull Design
47808 **PINK FLOYD** Dark Side Of The Moon
46836 **SUBLIME** Louie Dog & Tattoo Logos

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67008 **A. IN CHAINS** Snakes On Winged Staff
64094 **AS I LAY DYING** A Long March
75179 **A. SEVENFOLD** ATX Death Bat Skull
68388 **B. DAHLIA MURDER** Logo W/Scribble Art
39811 **B. L. SOCIETY** BLS Logo/Brewtality
69189 **BLACK SABBATH** Flying Demon Logo
75218 **B. F. VALENTINE** BFMV Winged Skull
45010 **C. OF BODOM** COBHC Reaper Logo
75229 **C. OF FILTH** Tongue Creature With Nails
76803 **DEVIL DRIVER** Cross Symbol Logo
51327 **DIMEBAG** Tribute Memorial 1966 - 2004
67785 **DRAGONFORCE** Winged Dragon Shield
76075 **FOO FIGHTERS** Old English FF Logo
75259 **G. N ROSES** Axl Skull W/Roses & Pistols
75266 **HIM** Ribcage With Bloody Heartagram
75271 **IRON MAIDEN** Killers
70982 **JOB FOR A COWBOY** Skull Tattoo Design
75289 **KILL. ENGAGE** Skull Within Tree Branches
64209 **LAMB OF GOD** American Metal Seal Logo

MORE HOODED SWEATSHIRTS

45488 **L. ZEPPELIN** Symbols Logo/Stairway
63253 **M. MANSON** Marilyn Face Photo
75302 **METALLICA** ...And Justice For All
47773 **NIRVANA** Smiley Face Logo
55464 **PANTERA** Logo/Vulgar Display
68570 **SLAYER** Eagle Wings W/Soldier Skull
75345 **SLIPKNOT** Group Faces Under Logo
49162 **SUBLIME** Logo/40oz. To Freedom
69013 **SUICIDE SILENCE** Gargoyle W/Logo
69204 **SYSTEM OF A DOWN** Stacked Logo
69432 **TOOL** 10,000 Days Triple Face Logo

VINTAGE T-SHIRTS

Note Individual Prices & Sizes

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Fly On Classic Logo **M/L/XL $24.95**
64174 **B. LABEL SOCIETY** Vintage T-Shirt
World Tour '06 - '07 Group **M/L/XL $24.95**
70990 **CHIMAIRA** Vintage T-Shirts
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64185 **GUNS N ROSES** Vintage T-Shirt
Group Skull Heads W/Logo **M/L/XL $24.95**
49937 **IRON MAIDEN** Vintage T-Shirt
Piece Of Mind Eddie **M/L/XL $26.95**
64195 **JUDAS PRIEST** Vintage T-Shirt
Defenders Of The Faith **M/L/XL $24.95**
49118 **METALLICA** Vintage T-Shirt
Master Of The Puppets **M/L/XL $26.95**
75210 **MOTLEY CRUE** Vintage T-Shirt
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62879 **SLAYER** Vintage T-Shirt
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48624 **AC/DC** Classic Logo
59335 **AMON AMARTH** Logo In Flames
70124 **BEHEMOTH** Double Headed Eagle Logo
56765 **BLACK SABBATH** I Sold My Soul Logo
45264 **CHIMAIRA** Chaos Arrow Logo
45266 **CRADLE OF FILTH** Dragon
45273 **DIMMU BORGIR** Pentagram Logo
67127 **JOB FOR A COWBOY** Logo
54660 **KILLSWITCH ENGAGE** Skull Nails Logo
48637 **KORN** Logo
52308 **MARILYN MANSON** Gothic Logo
48634 **METALLICA** St. Anger Logo
38610 **MOTLEY CRUE** Logo
46673 **NIRVANA** Smiley Face Logo
45269 **OPETH** Logo
67367 **O. OSBOURNE** Logo/Finger Caricature
51458 **PANTERA** Crossed Swords Logo
52202 **RAGE AGAINST MACHINE** Text Logo
73453 **SLAYER** Logo
38667 **TOOL** Laterlus Logo
76956 **TRIVIUM** Logo

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59336 **AMON AMARTH** Glowing Gaist Logo
52867 **AS I LAY DYING** Logo
48578 **BLACK LABEL SOCIETY** BLS Lo
55616 **BLACK SABBATH** BS Cross/Logo
76916 **BURZUM** Logo Between Symbol
48098 **CANNIBAL CORPSE** Bloody Logo
48722 **CRADLE OF FILTH** COF Logo/Dragon
58132 **DEVIL DRIVER** Logo
51328 **DIMEBAG** Tribute Memorial 1966 - 2004
71618 **DIMMU BORGIR** Horned Goat Head/Logo
41237 **GODSMACK** Flaming Sun Logo
46581 **GUNS N ROSES** Roses & Pistols Bullet Logo
48008 **HATEBREED** Flaming Logo
45576 **HIM** Logo/Heartagram Logo
53822 **IN FLAMES** Red Logo
49577 **IRON MAIDEN** Logo
69968 **JOB FOR A COWBOY** Logo/Bakuda 2
64256 **KILL. ENGAGE** Suit & Tie Skeleton W/Jets
48822 **LAMB OF GOD** Red Logo
45574 **LED ZEPPELIN** Logo/Symbols
52869 **METALLICA** St. Anger Logo/Ninja Star
64260 **MOTORHEAD** Classic England Skull Logo
45866 **NIRVANA** Smiley Face Logo
72100 **OZZY OSBOURNE** Logo & Cross
45579 **SLAYER** Logo/Eagle In The Abyss
64264 **SLIPKNOT** Pentagram Logo
61643 **STRAPPING YOUNG LAD** Stacked Logo
64334 **SUBLIME** Layered Gothic Old English Logos
69881 **TOOL** 10,000 Days Album Logo
68172 **TYPE O NEGATIVE** Logo

Buckles & Leather Wallets

High Quality Metal Belt Buckles & Leather Wallets With Chain

METAL BELT BUCKLES $19

51606 **A. SEVENFOLD** Oval Death Bat Winged Skull
46147 **B. L. SOCIETY** Skull & Iron Cross SDMF Logo
48954 **GUNS N ROSES** Die Cut Roses & Pistols Logo
48846 **HIM** Round Flourish Heartagram
48835 **IRON MAIDEN** The Trooper
48843 **JUDAS PRIEST** Die Cut British Steel
44965 **KILL. ENGAGE** Die Cut Winged Skull Logo
64155 **LAMB OF GOD** Steer Skull Within Pentagram
48831 **LED ZEPPELIN** Die Cut Swan Song Logo
52893 **METALLICA** Die Cut Ninja Star
48840 **SLAYER** Die Cut Classic Logo

LEATHER BIKER WALLETS $18.95

53625 **ALICE IN CHAINS** Red Stacked Logo/Red Fly
76750 **A. SEVENFOLD** Logo With Skull/Death Bat
43480 **BLACK LABEL SOCIETY** Brewtality/Iron Cross
76748 **B. FOR VALENTINE** Splattered Skull W/Logo
64280 **CRADLE OF FILTH** Logo
69923 **GODSMACK** Tribal Sun Logo
76751 **HIM** Dripping White Ornate Heartagram Logo
76749 **KILL. ENGAGE** Suit & Tie Skeleton With Logo
76747 **LAMB OF GOD** Skull & Crossed Guns Logo
75055 **MISFITS** Jumbo Classic Fiend Skull
55548 **OZZY OSBOURNE** Ozzy Logo
67385 **PANTERA** Distressed Rivet Logo
67338 **SLAYER** Demonic Man Wearing Papal Hat
76745 **SLIPKNOT** Dripping Logo With Triple S Logo
75392 **SUBLIME** Sun Logo/Gothic Old English Logo
75058 **TOOL** 10,000 Days Multiple Creatures W/Logo

Concert Billboards $10.95 Each

Concert Billboards From The 60's To The 90's. 14"X 22"

14997 **AC/DC** Highway To Hell Summer Tour '79
15034 **AEROSMITH** W/Deep Purple 1st U.S. Tour '76
15058 **ALICE COOPER** Schools Out Tour Hartford '72
20258 **B. SABBATH** Puerto Rico Pop Festival '72
61102 **CREAM** Farewell Concert Philadelphia '68
20268 **DOORS** Isle Of Wight Festival Chicago '70
61086 **FRANK ZAPPA** Cal. State College '72
15017 **GREEN DAY** New York City '94
15057 **JANIS JOPLIN** Fillmore East '68
14994 **JIM MORRISON** Last Known Picture '71
15011 **L. SKYNYRD** Street Survivors '77
14990 **MARILYN MANSON** Live At Snakepit '95
32978 **M. CRUE** Girls,Girls W/Guns 'N Roses '87
15031 **NIRVANA** In Concert Nevermind '92
15012 **NIRVANA** Kurt. Rest In Peace '67 - '94
32986 **OZZY OSBOURNE** Speak Of Devil Tour '82
15028 **OZZY OSBOURNE** With Randy Rhoads '82
14980 **PINK FLOYD** W/The Who New Years Eve '66
32977 **PEARL JAM** Lollapalooza '92 W/Chili Peppers
20259 **QUEEN** 1st U.S. Tour/Denver '74
14977 **R. A. MACHINE** World Music Theatre '97
14983 **RAMONES** Civic Auditorium Santa Cruz '80
14988 **SMASHING PUMPKINS** New York City '96
15016 **S. R. VAUGHAN** Gilley's Club Tx '86



MD/LG/XL Long Sleeve Shirts $29.99

Great Designs Shooting Down The Arms On Most.



69186 **AEROSMITH** Praying Skeletons & Wings Logo
68991 **BEHEMOTH** Demonica Snakes Seal Logo
52712 **B. LABEL SOCIETY** Armed & Hammered
48580 **B. LABEL SOCIETY** Cross With Skull & Guns
13385 **CANNIBAL CORPSE** Butchered At Birth
60809 **CELTIC FROST** Morbid Tales
75231 **C. OF FILTH** Robed Wizard Standing Photo
76804 **DEVIL DRIVER** Skulls Separated By Symbol
75242 **DISTURBED** Flaming Tribal Mean Smiley Face
64163 **IRON MAIDEN** Distressed Maiden Japan
75269 **IRON MAIDEN** Soldier Eddie
70981 **JOB FOR A COWBOY** Skull Tattoo Design Logo
75297 **MARILYN MANSON** Triple Jesus Photo
69200 **MEGADETH** Horseman Riding Under Hand
75307 **METALLICA** Goon Skulls In Straitjackets
19724 **MISFITS** Glow In The Dark Skeleton
69198 **PANTERA** Smoking Devil W/Playing Cards
57911 **RAMMSTEIN** Rosenrot Part Of Ship Logo
68105 **SLAYER** Military Skeleton Guards W/Eagle
69222 **SLAYER** Devil Holding Pitchfork On Skulls
65120 **SLIPKNOT** Group Under Glowing Pentagram
75339 **SLIPKNOT** Cannot Kill What You Did Not Create
30968 **SMASHING PUMPKINS** Zero
49157 **SUBLIME** Joint Logo
69205 **SYSTEM OF A DOWN** Band Caricatures Logo
75361 **TRIVIUM** Dragon Emerging From Symbol
68161 **TYPE O NEGATIVE** Hammergeist Logo
69202 **VELVET REVOLVER** Libertad
76095 **WHO** Kitchener Wants You Logo

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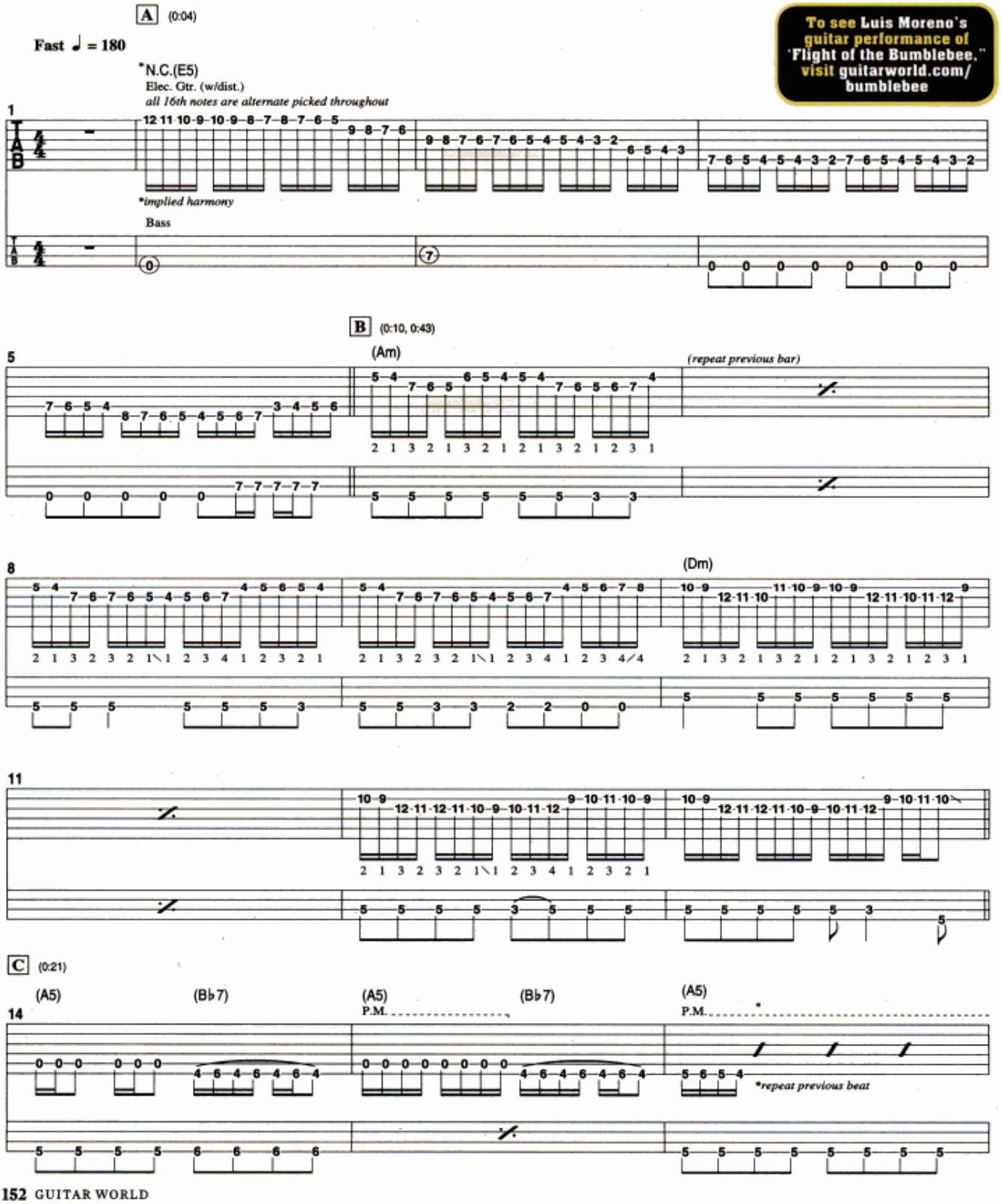


"THE FLIGHT OF THE BUMBLEBEE"

NIKOLAI RIMSKY-KORSAKOV

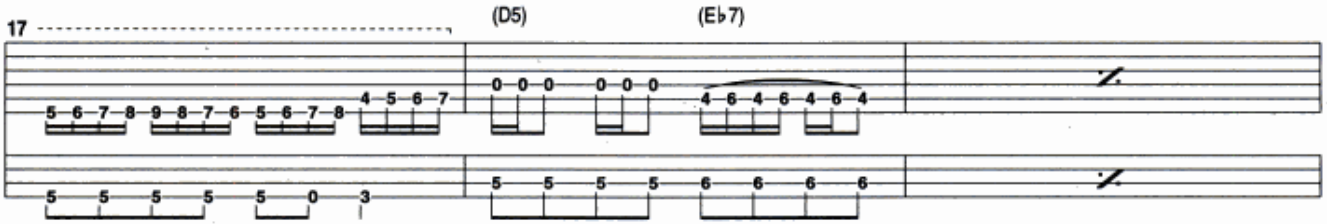
Arranged for guitar by **Luis Moreno (luismoreno.com)** ✶ *Transcribed by* **Jeff Perrin**

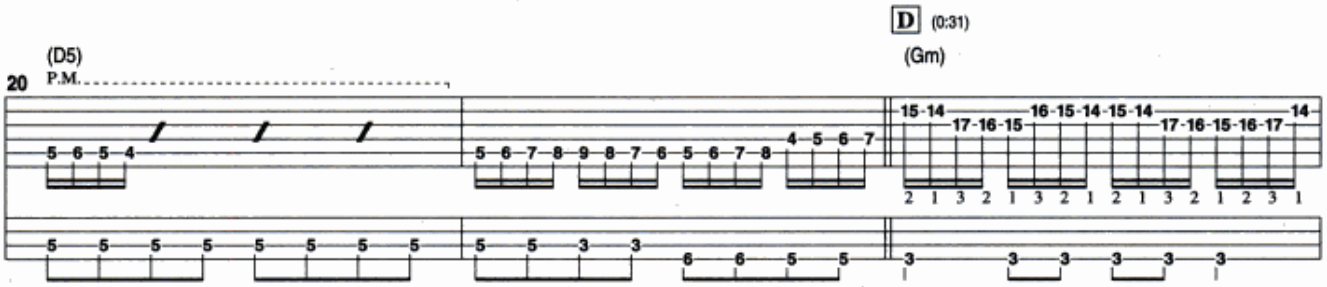
To see Luis Moreno's guitar performance of "Flight of the Bumblebee," visit guitarworld.com/bumblebee

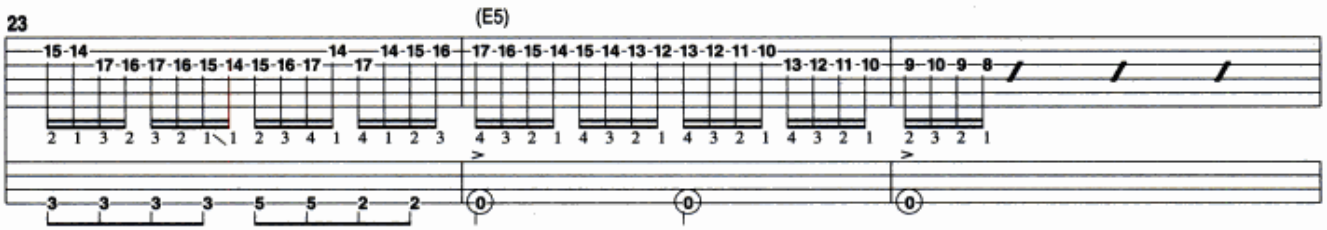


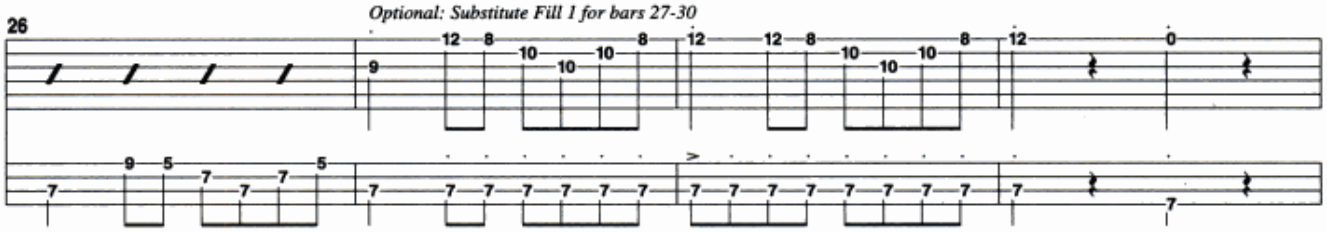
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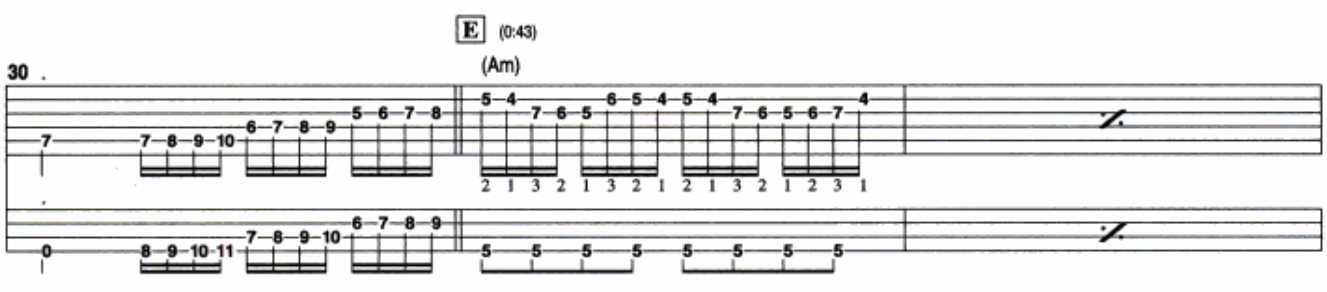
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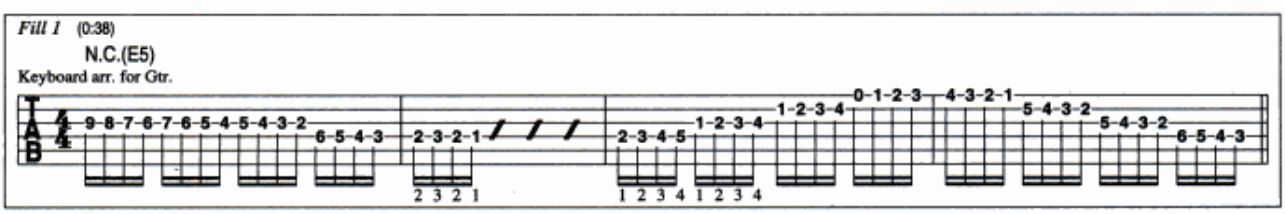






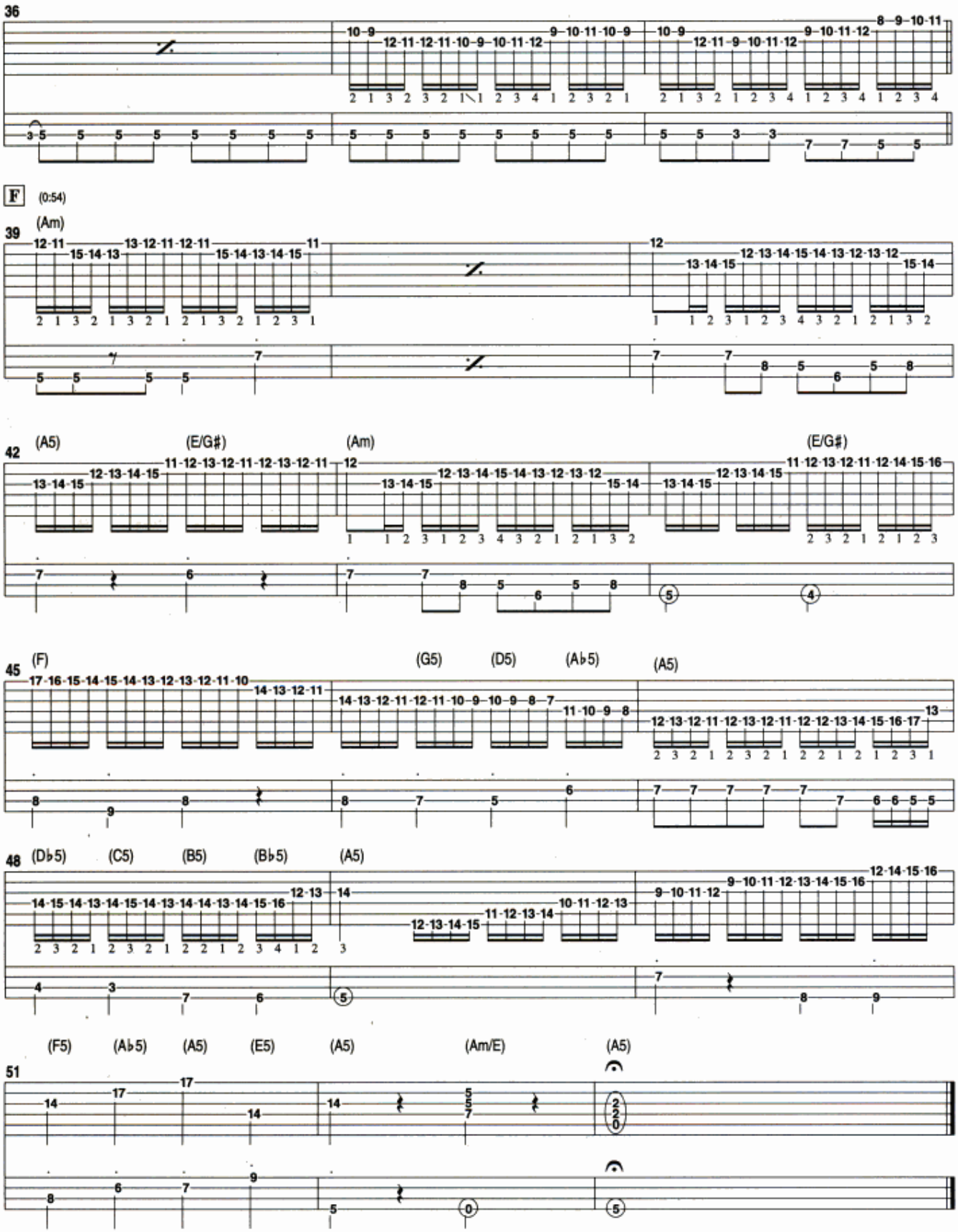






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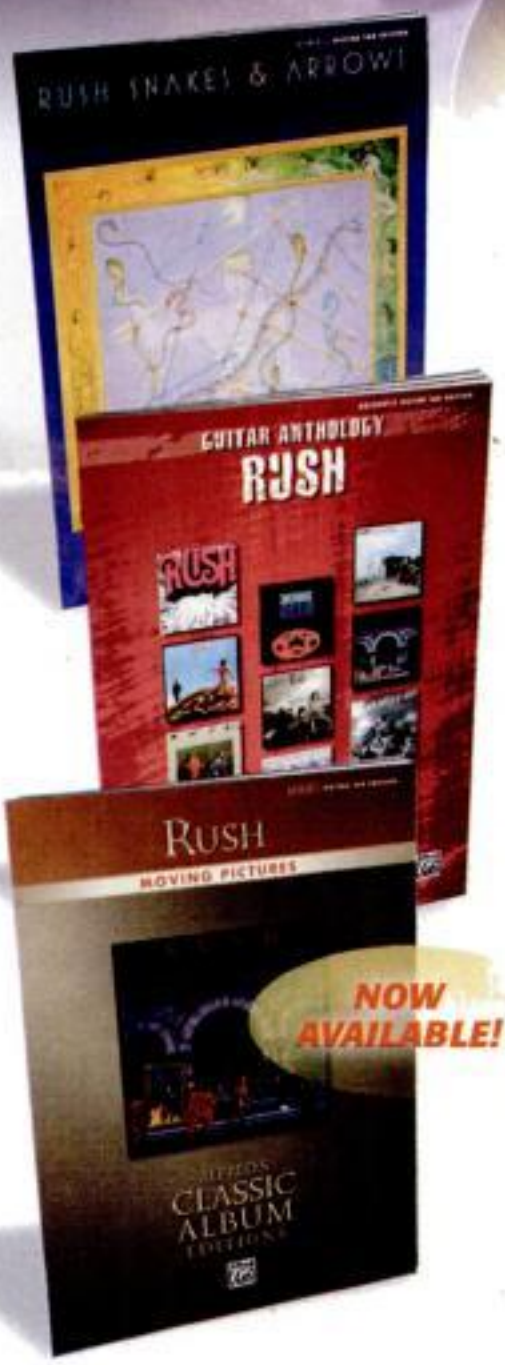
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Guitar Anthology Series /Rush

(00-PG9530) Authentic Guitar TAB, $24.95

Alfred Publishing is proud to present the *Guitar Anthology Series: Rush*, a definitive collection of classic songs by one of progressive rocks most influential bands of all time. Complete with authentic band approved guitar TAB for twenty titles from eleven albums, this book is a must have item for every Alex Lifeson fan! Includes: A Passage to Bangkok • Closer to the Heart • Cold Fire • Distant Early Warning • Dreamline • Freewill • New World Man • Red Barchetta • Red Sector A • Roll the Bones • The Spirit of the Radio • The Trees • Tom Sawyer • Working Man • Xanadu • YYZ.

Moving Pictures /Rush

(00-30225) Authentic Guitar TAB, $18.95

Although they have always shunned the formulaic and popular approaches to rock music, Rush is fifth all-time–just behind the Beatles, the Rolling Stones, Kiss and Aerosmith–for the most gold and platinum records by a rock band. *Moving Pictures*, Rush's eighth studio album, came out in 1981 and is their most commercially successful release. The album was certified quadruple platinum in 1995 and features several of Rush's most classic songs, including "Tom Sawyer," "YYZ," "Red Barchetta," and "Limelight.". Alfred is proud to present, for the very first time, this album-matching folio featuring authentic band approved guitar TAB. Titles included are: Camera Eye • The Limelight • Red Barchetta • Tom Sawyer • Vital Signs • Witch Hunt • YYZ.

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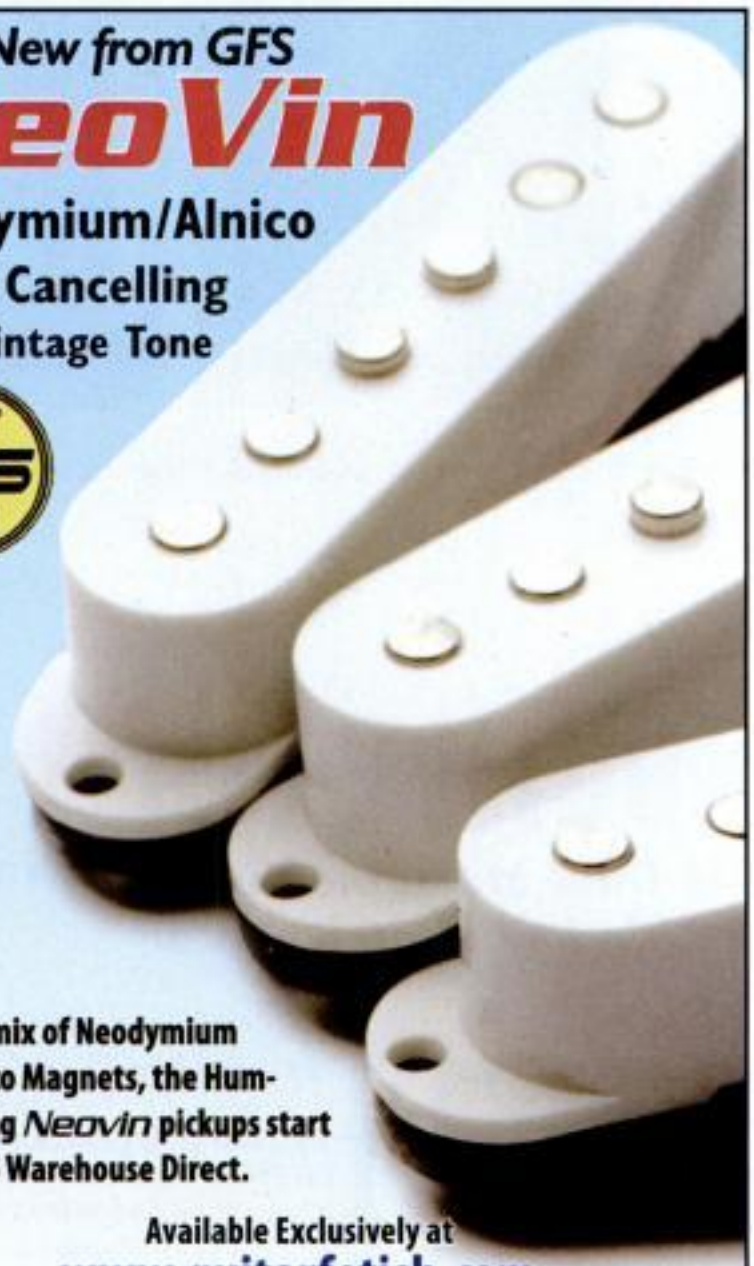
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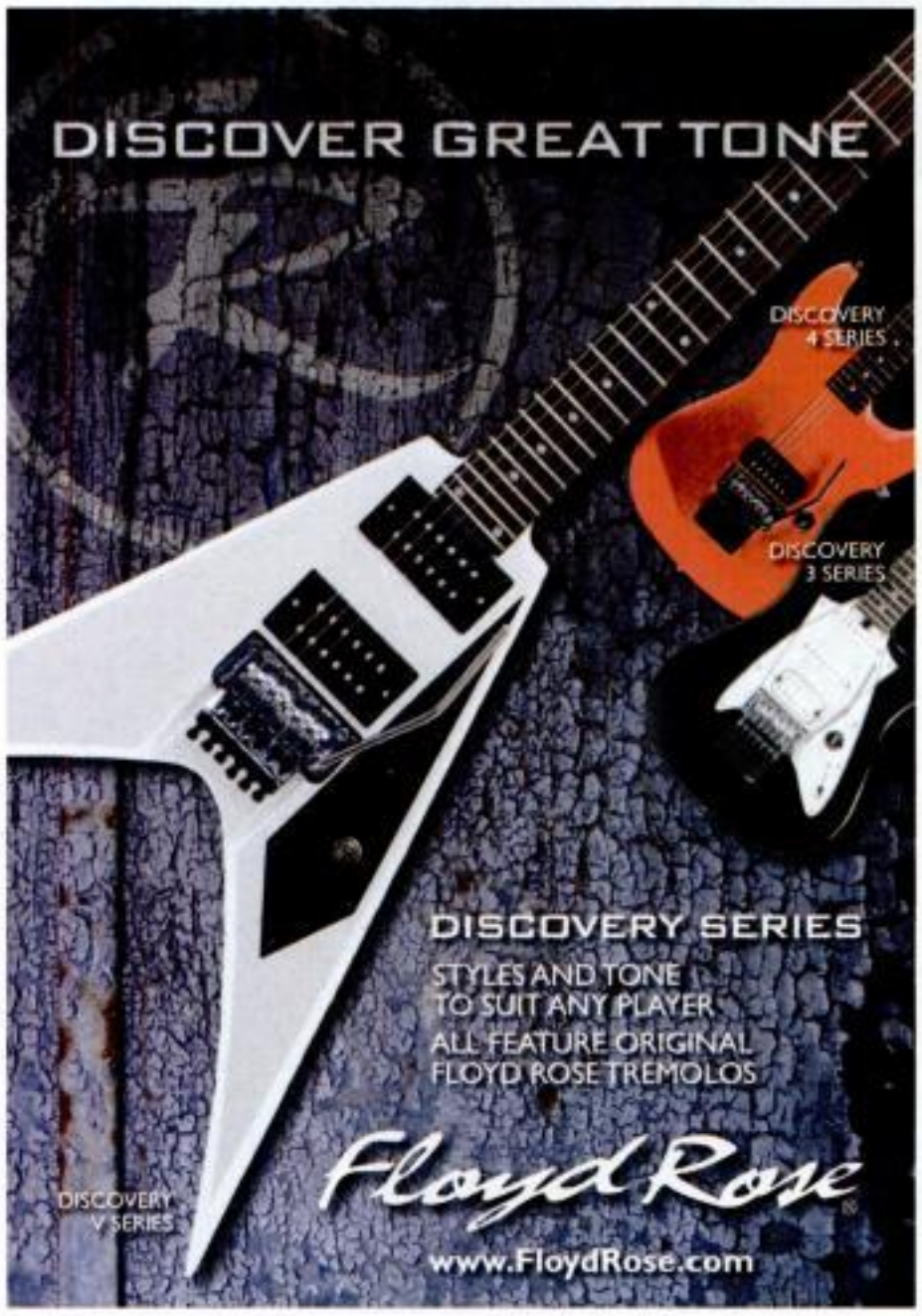
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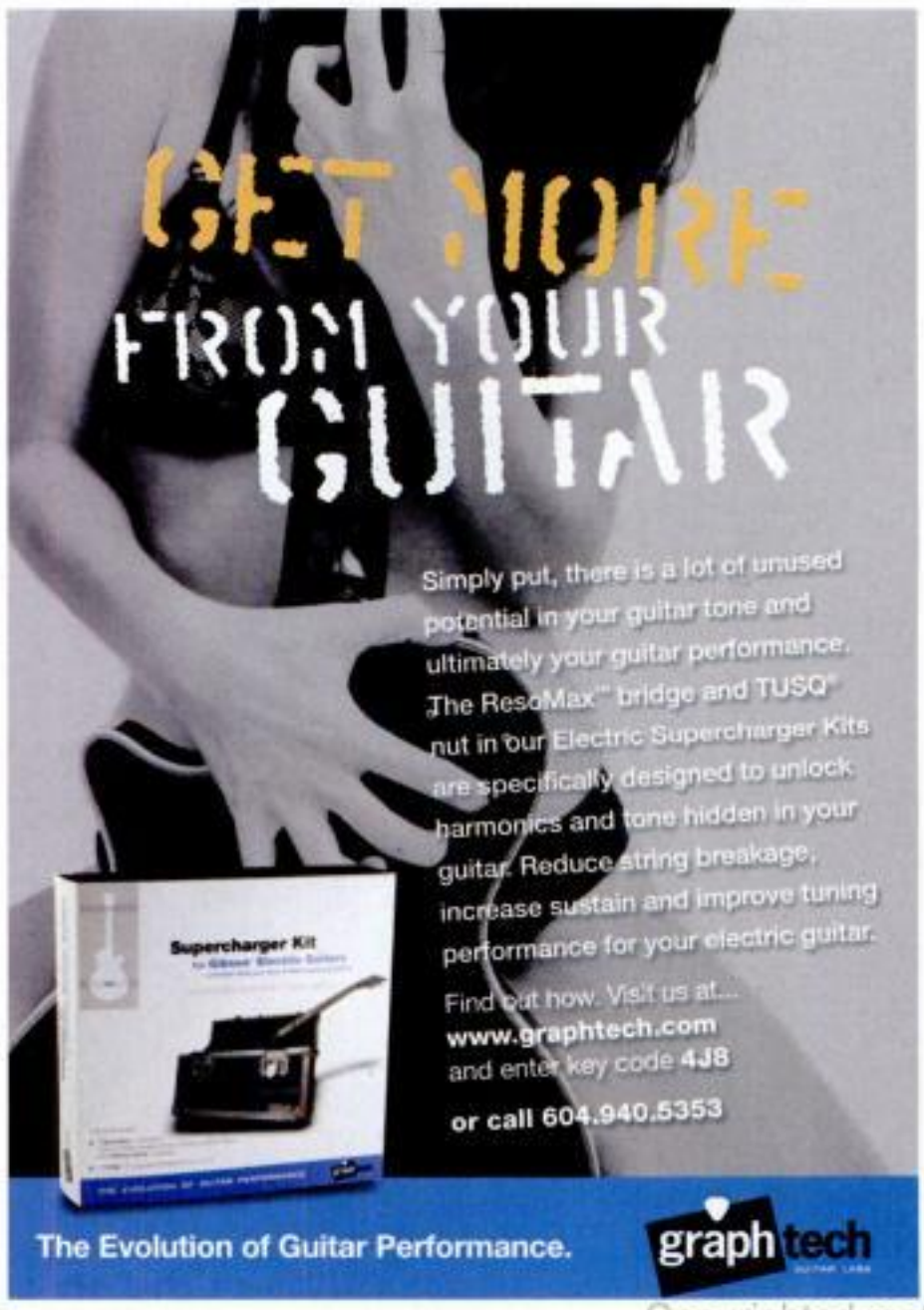
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DETH WISH

Dean USA Dave Mustaine Signature VMNT Limited electric guitar

DEAN USA DAVE MUSTAINE SIGNATURE VMNT LIMITED ELECTRIC GUITAR

LIST PRICE: $5,888.00
MANUFACTURER: Dean Guitars, deangultars.com
SCALE LENGTH: 25 1/2 inches
FINGERBOARD: Ebony with shark fin and dot inlays
FRETS: 24
BODY: Beveled figured maple top, mahogany back
NECK: Mahogany
BRIDGE: TonePros Tune-O-Matic
PICKUPS: Active Seymour Duncan Dave Mustaine LiveWire (powered by single nine-volt battery)
TUNERS: Six-in-line Mini Grovers
CONTROLS: Neck and bridge pickup volume, master tone, three-position pickup selector
OTHER: Flush-mount Dunlop Straploks, custom stenciled hard-shell case, autographed "Deth" certificate

ON DISC

BY CHRIS GILL

IT'S HARD TO believe that the original Flying V guitar was a flop when it was introduced in 1958. Fast-forward 50 years to today and the design is more popular than ever with several modern variations that keep this incredibly sexy guitar alive and well with new generations of players.

The Dean USA Dave Mustaine Signature VMNT Limited may be the ultimate V for connoisseurs of modern incarnations of this killer ax. With its sharp "wing" points, beveled body edges and curvilinear concave lines, the VMNT Limited is like a high-tech street rod compared to the quaint-but-clunky styling of the original late-Fifties Gibson design. And like a street rod, this guitar isn't cheap, although Dave Mustaine's autographs on the guitar and "Deth" certificate certainly had as much to do with the rather precious price tag as the top-notch materials and craftsmanship did.

Dean is serious when it calls this a "Limited" guitar—only 150 guitars will be made worldwide, which guarantees instant collectible status. If you're seriously interested, start saving (or robbing banks), as these guitars are selling as fast as they play.

FEATURES

THE DAVE MUSTAINE Signature VMNT Limited starts off with the classic tone combination of a mahogany body capped with a highly figured flame maple top about one quarter of an inch thick. As a result, the VMNT is slightly heavier than most of its single-wood slab-body counterparts. Beveled edges, shaped to an arrowhead-like jagged point between

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OLYMPUS LS-10 LINEAR PCM RECORDER *166* NEW EQ *168* GENZ-BENZ SHUTTLE 6.0-12T COMBO *170* TECH EDUCATION *172*



the neck and bridge pickups, give the body a slim, sleek three-dimensional look that's a step up in the deluxe style department from traditional binding. Beveled edges also decorate the headstock, but this time the flamed maple overlay is shaved away to reveal the dark, chocolate-brown contrast of the mahogany neck.

Luminescent white inverted shark-tooth and dot pearl inlays offset the deep black of the ebony fingerboard, which features 24 medium frets with a slightly square, vintage Gibson-style profile. The neck boasts a flat and fast D-shaped profile and 25 1/2–inch scale, which maintains good string tension even when you tune down.



The VMNT Limited is available with three transparent finish options: black, red or amber. The black and red versions feature gold-plated hardware, while the amber version comes with black hardware. Grover mini tuners are arranged in a six-in-line configuration on the headstock, and the bridge is made by TonePros. A pair of Seymour Duncan Dave Mustaine LiveWire active pickups with smoked nickel-plated covers, Dunlop flush-mount Straploks and a recessed output jack tucked in the upper wing enhance the guitar's streamlined street-rod vibe. Controls consist of individual volume knobs for the bridge and neck pickups, master tone and a three-position pickup selector. A single nine-volt battery housed in an easy-access slot powers the active electronics.

In addition to the autographed and numbered "Deth" certificate, the Mustaine VMNT Limited includes a custom case stenciled with Mustaine's name and the Dean logo. While most players who plunk down several grand for this guitar probably won't gig with such a precious instrument, you may want to use an inconspicuous gig bag when taking the guitar out in public to deter eagle-eyed thieves and vigilant Megadeth fans who may try to "return" Dave's ax.

PERFORMANCE

LIKE MOST V GUITARS, the VMNT is comfortable to play only while standing up. When strapped on, the guitar feels very well balanced and naturally settles at an ideal angle for optimum shred action. The flat, wide fingerboard makes it easy to play chords and solos with clarity and precision, and the body's "V" shape provides uninhibited access all the way to the uppermost frets. The Dean Mustaine VMNT offers a luxurious feel and playability that seems to come only with four-figure price tags these days.

The Duncan Dave Mustaine LiveWire pickups are designed to provide the tones of passive pickups (specifically, Duncan JB bridge and Jazz neck pickups) while offering the benefits of active pickups, such as high gain, low noise and consistent tone no matter where the volume control is set. These pickups sound much warmer than most active models while they still deliver exceptional dynamic response, clarity and definition. Even at the most distorted settings on Mesa/Boogie, VHT and Bogner amps, each note in played chords sounds distinct and clear, while the tone remains thick and crystalline at clean settings.

Although the controls may seem somewhat limited (for example, there are no coil taps), they are placed where you might actually be inspired to use them more often. Unlike traditional V control configurations, the bridge pickup volume knob is located close enough to the bridge that you can easily perform volume swells while picking. The pickup selector is located a little further back than on most electrics, which can take a while to get used to but is still more convenient than the pickup selector placement on a Les Paul or Explorer.

THE BOTTOM LINE

LET'S FACE IT—the Dean USA Dave Mustaine Signature VMNT Limited is so outrageously expensive that only Megadeth fans with seven-figure trust funds (do they even exist?) can afford one. However, if you're a fan of V-style guitars who is looking for a high-performance custom hot-rod version and you've got the bucks, the Dean Mustaine VMNT Limited is a worthwhile investment whether or not you're a Megadeth fan.

PRO	CON
EXQUISITE CRAFTSMANSHIP, WARM ACTIVE PICKUPS, COLLECTIBLE	EXPENSIVE; CASE MARKING COULD ATTRACT THEFT

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TOP GEAR

Vox Classic Plus AC50CPH head and V412BN cabinet

BY CHRIS GILL



FOR SEVERAL DECADES Vox was pretty much considered a one-trick pony when it came to amp production, but the AC30 was one hell of a studly stallion to build any company's stable around. Since the dawn of the new millennium, Vox has introduced several impressive amp models to expand the company's appeal beyond AC30 aficionados, including the acclaimed Valvetronix digital modeling series and the Custom Classic series, which adds modern features and flexibility to the timeless Vox sound.

Vox's new Classic Plus range further broadens the company's offerings by providing an even wider palette of tube tones, including high-gain distortion as well as classic Vox chime and grind. The line currently consists of 50- and 100-watt heads and a 50-watt combo. I tried out the AC50CPH 50-watt head with a matching Vox V412BN cabinet loaded with four Vox vintage-style 12-inch speakers.

FEATURES

WHEREAS MOST PRODUCTS in the Vox line feature genuine Sixties styling, the AC50CPH head seems to take visual inspiration from another British legend—Hiwatt—right down to its white piping, recessed cutout control panel and chicken-head knobs. However, the knobs (all 15 of 'em) are white, allowing you to quickly confirm settings even across a dimly lit stage. Each of the two channels features its own separate three-band EQ section (bass, middle, treble), reverb, volume and gain controls for truly independent operation. Channel 1 also includes a tone cut control to mimic classic AC30 Top Boost tones, while Channel 2 offers a presence control and bright and fat switches to provide more modern sounds and flexibility. A master volume control is also included for overall volume level settings.

The AC50CPH's rear panel offers a similarly robust and versatile selection of features, which include two parallel speaker outputs, an eight-/16-ohm impedance selector switch, an effect loop and a versatile direct output section. The effect loop is mono and features an on/off switch and a high/low level switch that provides +4/-10dB settings to match most outboard gear. The direct output features a level control that operates entirely independently of the amp's volume settings (a truly useful feature that makes it easy to set ideal D.I. levels when connected to a recorder or mixing board and running the amp live), balanced XLR and unbalanced 1/4-inch output jacks, a ground-lift switch and a low-pass filter switch that cuts harsh highs and emulates the warm, rounded tone of a speaker.

Featuring two EL34 power amp tubes and four 12AX7 preamp tubes, the AC50CPH provides 50 watts of output. Because EL34 tubes do not compress as quickly and easily as the EL84 tubes in a classic AC30 circuit, the tones in the classic-voiced channel are not spot-on emulations, although they come pretty close, especially in the crucial upper mids and highs where a lot of an AC30's distinctive "chime" resides. The power tubes really come into their own in the high-gain "modern" voiced channel where they deliver the crunch and tight bass today's players prefer.

PERFORMANCE

VOX AMPS HAVE always been great choices for players who want something with different personality than the typical tones of a Marshall, Mesa/Boogie, Fender, etc. The AC50CPH lives up to this reputation while broadening the tonal palette of the characteristic Vox voice (isn't that redundant?). This is not a soundalike amp with tones that you've heard a million times before but rather an extension of the Vox personality into high-gain tones that are ideal for metal and hard rock. This is particularly evident in the midrange and treble response above 3kHz where the AC50CPH exhibits almost three-dimensional brilliance.

Channel 2 features EQ controls with different center frequencies than Channel 1 and delivers the gamut of modern distortion tones, from crunch to crush, although it doesn't quite equal the massive low-end "woof" of some modern amps. Instead, it provides thick, singing midrange (especially with the fat switch engaged) that is better suited to soloing and precise rhythmic work than meathead power chord bashing.

The Vox V412BN cabinet is a decent, affordable match for the AC50CPH head as it tames the highs somewhat and rounds off the midrange. However, if you can afford to spend a little more, I highly recommend trying a cabinet loaded with Vox Alnico Blue speakers or Celestion Vintage 30s, which produce more "hi-fi" treble response and tighter bass.

THE BOTTOM LINE

IF YOU'VE ALWAYS WANTED to own a Vox amp but found the sounds a little too antiquated for your tastes, the AC50CPH is the perfect solution. It delivers crushing high-gain tones while still capturing the essence of that vintage Vox vibe. Vox fans couldn't ask for much more.

VOX AC50CPH HEAD AND V412BN CABINET

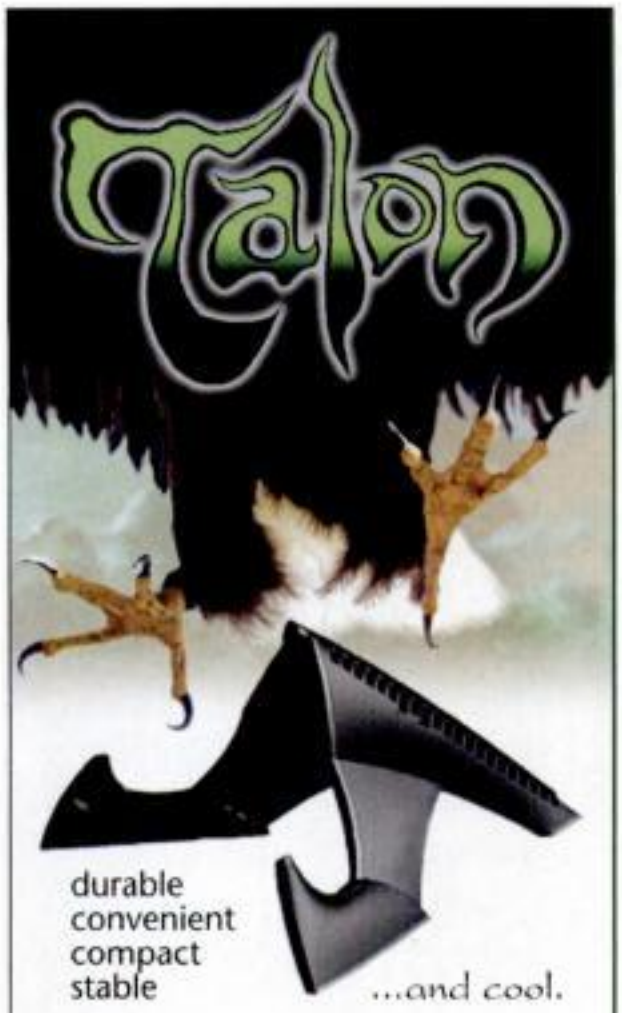
LIST PRICES: AC50CPH head, $1,450.00; V412BN 4x12 cabinet, $750.00
MANUFACTURER: Vox Amps, voxamps.co.uk
OUTPUT: 50 watts
TUBES: Two EL34 (power amp), four 12AX7 (preamp/reverb)
SPEAKERS: Vox vintage-style G5H 12-30 12-inch (V412BN cabinet only)
CHANNELS: Two (classic and high-gain)
FRONT PANEL: Master volume; Channel 2: volume, reverb, presence, bass, mid, treble, bright switch, fat switch, gain; Channel 1: volume, reverb, tone cut, bass, middle, treble, gain; channel select switch, 1/4-inch input jack
REAR PANEL: Two speaker outputs (parallel); 8-/16-ohm impedance switch; effect loop: on/off switch, send, return, high/low level switch; direct out: level, XLR output, ground lift switch, unbalanced output, low-pass filter switch; footswitch jack
OTHER: VF002 footswitch (channel select, reverb on/off functions) included

ON DISC

PRO	CON
TWO CHANNELS WITH INDIVIDUAL EQ VOICING CHARACTERISTICS; HIGH-GAIN TONES; FLEXIBLE DIRECT-OUTPUT SECTION	EFFECT LOOP LEVEL PROVIDES ONLY TWO SETTINGS

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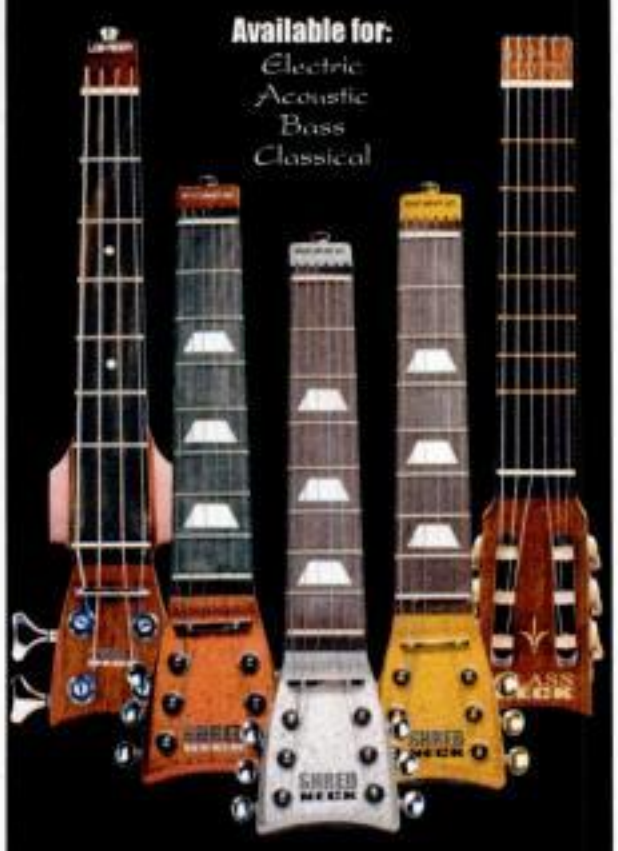
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BUDDY LOVE

Dunlop BG-95 Buddy Guy Signature Wah



Buddy's signature polka dots cover the glassy black wah and custom rubber footpad.

The "toe" switch lets you select Guy's custom tones or a sultry Deep mode.

BY ERIC KIRKLAND

BUDDY GUY IS one of the original wild men of the guitar, a true living link between modern rock and Delta blues. This Grammy Award–winning Muddy Waters disciple, former Chess Records artist and Rock and Roll Hall of Fame inductee is the man who served as Hendrix's primary influence and who Clapton once called "the best guitar player alive." Guy's credentials also include recognition as one of the first blues players to recognize the wah's potential and master it as a vocal instrument. His new Dunlop BG-95 Cry Baby Signature Wah was one of the most talked about wah pedals at the January 2008 NAMM show, and after months of anticipation, I have finally had a chance to give it a thorough test.

FEATURES

ONE LOOK AT those polka dots and you know whose wah this is. Hearing it tells you just as much—after all, Dunlop has built custom Cry Baby wahs for Buddy since the late Eighties. As part of the custom mods, Dunlop developed a special circuit that combats the nastiest of Chicago's well-known Radio Frequency Interference (RFI). This is so effective that Dunlop now employs it as a standard part of all Cry Baby circuits.

The wah's meaty tone and long throw is designed around a Dunlop-exclusive red Fasel inductor, a Hot Potz potentiometer and a set of midrange-expanding resistor values. A side-mounted "toe" switch allows players to find their own favorite midrange peaks with either the howling Buddy Guy mode or a bottom-rich Deep setting.

PERFORMANCE

THE COMBINATION OF an extremely wide midrange and a long sweep results in a wah with absolutely no "dead" spots. The BG-95 would be compatible with all kinds of tones, from spanking clean to excessive high-gain. Bass notes are dense and full, and the highs are round rather than piercing or noisy. The quack is strong but less exaggerated than the Hendrix wah's sharp snap. In the Buddy Guy setting, the wah makes its most exciting tones through an airy upper midrange. It sounds more like a long moaning *"waaah"* than a baby's head-splitting cry. Deep mode uses thick low mids to create a throaty language of "wow" and "whoa" sounds, which gives low strings and detuned guitars a fresh voice.

THE BOTTOM LINE

BUDDY GUY'S FANS are likely to find that this wah's glowing tones and motif satisfies their quest for the dream wah, but rockers and metalheads are also well advised to sample this wah's chunky tone. This is one of those exceptional instruments that offers something for everyone.

DUNLOP BG-95 BUDDY GUY SIGNATURE WAH PEDAL

LIST PRICE: $365.55
MANUFACTURER: Dunlop Manufacturing, Inc., jimdunlop.com
FEATURES AND CONTROLS: Side-mounted "toe" switch selects between the Buddy Guy mode and a bellowing Deep mode
CONNECTIONS: In mono, out mono
CIRCUITRY: Analog, with true bypass
POWER: Nine volts from battery or adaptor

PRO	CON
VERSATILE AND SMOOTH; DUAL WAH SETTINGS	LEDS CONFUSINGLY STAY LIT WHEN WAH IS BYPASSED

ON DISC

BUZZ BIN NEW, HIP AND UNDER THE RADAR

MILLER'S TIME

Lizard Leg Effects Flying Dragon boost pedal



SCORES OF DESIGNERS have tried their hand at creating a clean boost pedal. Computer specialist Steve Miller built his unique solution into a pedal called the Flying Dragon. A generous dollop of epoxy conceals the Dragon's core components, but the circuit's massive capacitors hint at the pedal's huge dynamic capacity. Ultra-neat wiring and outstanding craftsmanship demonstrate Miller's talent and passion for perfection. There's no battery option; the current of a Boss-style nine-volt power supply is required to light this lizard's fire.

The Flying Dragon's performance is dictated largely by the strength and style of the incoming signal. With passive single-coils and moderately powered humbuckers, the Dragon boosts the signal with the clarity of a forensic microscope. Active pickups and hot humbuckers can excite the Dragon into boutique-quality overdrive that's on par with the super-defined gain found in some of the world's most expensive amplifiers.

All types of stringed instrument players are flocking to this new pedal, because whether you dial in a transparent volume increase or use it to accelerate the front-end distortion, the Flying Dragon leaves your instrument's base tone, and its feel, unchanged. *—Eric Kirkland*

LIZARD LEG EFFECTS FLYING DRAGON BOOST

LIST PRICE: $179.00 (shipping included)
MANUFACTURER: Lizard Leg Effects, lizardlegeffects.com

PLAYING THE MARKET

CONFESSIONS OF A VINTAGE GEAR WHORE

RARE SPARES



A 1961 Gibson ES-350 Byrdland PAF pickup, yours for $1,895

IF YOU HAVE even one beloved vintage guitar, you've probably had to buy original parts for it at one time or another. You know the story: you bought an amazing 1967 ES-335 from some dude on eBay who swapped out the original top-hat knobs for speed knobs and cracked one of the pickup rings. Or you need some original spacers for your 1957 Telecaster.

For years, collectors in this situation had to cross their fingers and pray that the original parts they needed would eventually turn up. But as the vintage guitar market blew up over the past decade, a few enterprising individuals began foraging for New Old Stock parts and harvesting everything but the finish from beat-to-death and modified-beyond-salvage guitars. As a result, it's now possible for an eBayer to find virtually any original part he needs from any model or year of standard production model guitars.

One of the best-stocked sellers I've found is the eBay store The Parts Drawer (user name: thepartsdrawer). Among the items being offered at press time were the wiring harness from a 1957 Les Paul (complete with pots, caps and jack, $1,795), a 1953 Telecaster/Esquire bridge with saddles ($2,395), a harmonica-style bridge for a 1972 SG ($39), the Bakelite backplate from a 1955 Stratocaster ($379), a Fifties-era Epiphone New Yorker pickup ($299), and many other mouthwatering delicacies, including pickup spacers for a '57 Tele ($199). All of the store's items are offered at Buy It Now prices, eliminating the nail-biting countdown that usually accompanies auctions.

Of course, prices like these might make you think your vintage guitar is worth more in parts than in completely restored condition. And you might just be right. *—Curly Maple*

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TO THE NINES

Maxon Nine Series pedals

BY ERIC KIRKLAND



TheOSD9's 741 op-amp and vintage OD880 circuitry create some of the most natural, tube-like tones available in a solid-state box.



The AD9PRO'S Single-/ Dual-Head switch replicates the repeats, reverb and ping-pong sounds of single- and dual-head tape echo units.



In the OOD9, the original OD880's circuit design mixes with the famous 4558 IC chip for exciting high-gain crunch and Brit-type brilliance.



The VOP's drive knob has a dual pot to blend TS808-style overdrive with a clean boost.

MAXON'S FIRST SET of Nine Series pedals, named for their industry-standard nine-volt power requirement, were mostly high-end reissues of popular pedals that the company originally designed for Ibanez. These four latest additions to the Nine Series family reintroduce three of Maxon's lesser known but highly prized vintage overdrives—the OSD9 Overdrive/Soft Distortion, VOP9 Vintage Overdrive Pro and OOD9 Organic Overdrive—and include a phenomenal revision of the renowned AD9 Analog Delay. Each pedal features Maxon's super-duty die-cast zinc chassis, high-quality components and true-bypass switching.

AD9PRO ANALOG DELAY

ANALOG DELAY PEDALS are known for their warm tone and imprecise, low-fidelity repeats. The new AD9Pro takes analog clarity and precision beyond what most thought possible from a compact device and offers up to 450 milliseconds of delay. Maxon creates this magic with four custom-made bucket-brigade devices (BBDs) and a circuit that virtually eliminates aliasing and clock noise. In addition to the delay time, delay level and feedback controls, the AD9Pro has a mini switch that selects between Single-Head/Dual-Head operation to emulate the varying responses from similarly equipped tape echo units. Dedicated wet and dry outputs make it simple to connect a dual-amp rig.

PERFORMANCE

THE AD9PRO IS a revelation. Echo attacks are crisp, signal strength is increased, the effect sounds deeper and noise is nearly absent. Analog delays tend to smear distorted signals and high-speed phrases, but the AD9Pro delivers near-perfect note tracking and detail. Dual-Head mode creates wondrous pedal-born reverbs at low settings and bouncing ping-pong effects as the delay time is increased. The AD9Pro's huge dynamic range (18db more than the original AD9) maintains the punch of your attack and ensures identical performance in an effect loop or in front of the amp.

OSD9 OVERDRIVE/SOFT DISTORTION & OOD9 ORGANIC OVERDRIVE

THE OSD9 AND OOD9 utilize the same circuit but feature different central operating components. A vintage 741 op-amp drives the OSD9 while a 4558 IC chip generates the OOD9's more modern tones. Maxon introduced the OOD9's extremely transparent and tube-sounding circuit in its 1977 OD880 Overdrive/Soft Distortion pedal, and vintage units now command upwards of $600. New to the OSD9 and OOD9 is a power-regulating charge pump, which maintains a true nine volts and consistent tones at all times.

PERFORMANCE

NEITHER THE OSD9 nor the OOD9 will alter your tone or roll-off bass frequencies, but their styles of overdrive differ significantly. The OSD9's 741 op-amp enriches presence and drives the signal hard but doesn't fatten the tone, pump the midrange or make chords creamy. Single-coils benefit most from this pedal's transparent tone and clean attack. The OOD9 serves up harmonic-squealing rock tones, thanks to its 4558 chip, which is optimized to produce higher gain, wicked low midrange and a searing British-style crunch. Any pickup will benefit from this pedal, but humbuckers reveal more of its overdriven complexities.

VOP9 VINTAGE OVERDRIVE PRO

AVAILABLE FOR A short time in the mid Nineties, the Maxon OD820 handily expanded on the TS-808's well-established foundation by functioning as a clean boost as well as an overdrive pedal. The new VOP-9 Vintage Overdrive Pro reintroduces the OD820's circuit, which achieves its amazing headroom and clarity by internally doubling the nine-volt power supply to 18 volts and using a dual pot on the drive control that automatically blends a clean boost with overdrive. For more compression, an internal DIP switch can be set to halve power to nine volts.

PERFORMANCE

THOUGH SIMILARITIES EXIST between the VOP9's warm vibe and the 808's midrange-heavy harmonics, the VOP is far more vibrant and broad in its response. As opposed to the 808's smoky midrange surge, the VOP maintains the original signal's bass weight and is capable of sharper treble tones. The range of crunch aggression is dictated by the player's touch, and the high dynamic ceiling can expand the compressed sound from your active pickups or humbuckers.

THE BOTTOM LINE

MAKE NO MISTAKE—Maxon's Nine Series pedals are nothing short of production boutique instruments. For transparent overdrive choose the singing and spacious tone of the OSD9 Overdrive/Soft Distortion or the screaming gain of the OOD9 Organic Overdrive. If the TS-808 is your holy grail, the 18-volt VOP9 Vintage Overdrive Pro will amaze you with its clarity and power. As for the AD9Pro Analog Delay, I have to rank it as the most versatile, clear and accurate analog delay that anyone has built into a pedal thus far.

PRO	CON
HIGH-END TONES, PRO-LEVEL HEADROOM, TOUGH CONSTRUCTION	EXPENSIVE

MAXON NINE SERIES PEDALS

LIST PRICES: AD9Pro, $375.00; OSD9, $260.00; OOD9, $260.00; VOP9, $275.00
MANUFACTURER: Godlyke, Inc., maxonfx.com

AD9PRO ANALOG DELAY

FEATURES AND CONTROLS: Delay time, feedback, delay level, Single-and Dual-Head mode switch
CONNECTIONS: In mono, out dry, out wet
CIRCUITRY: Analog, with true bypass
POWER: Nine volts from battery or optional adaptor

VOP9 VINTAGE OVERDRIVE PRO

FEATURES AND CONTROLS: Drive (dual pot blends clean boost with overdrive), level, tone, 18- or 9-volt DIP switch
CONNECTIONS: In mono, out mono
CIRCUITRY: Analog, with true bypass
POWER: Nine volts from battery or optional adaptor, doubled internally to 18 volts

OSD9 OVERDRIVE/SOFT DISTORTION

FEATURES AND CONTROLS: Drive, level
CONNECTIONS: In mono, out mono
CIRCUITRY: Analog, with true bypass
POWER: Nine volts from battery or optional adaptor

OOD9 ORGANIC OVERDRIVE

FEATURES AND CONTROLS: Drive, level
CONNECTIONS: In mono, out mono
CIRCUITRY: Analog, with true bypass
POWER: Nine volts from battery or optional adaptor

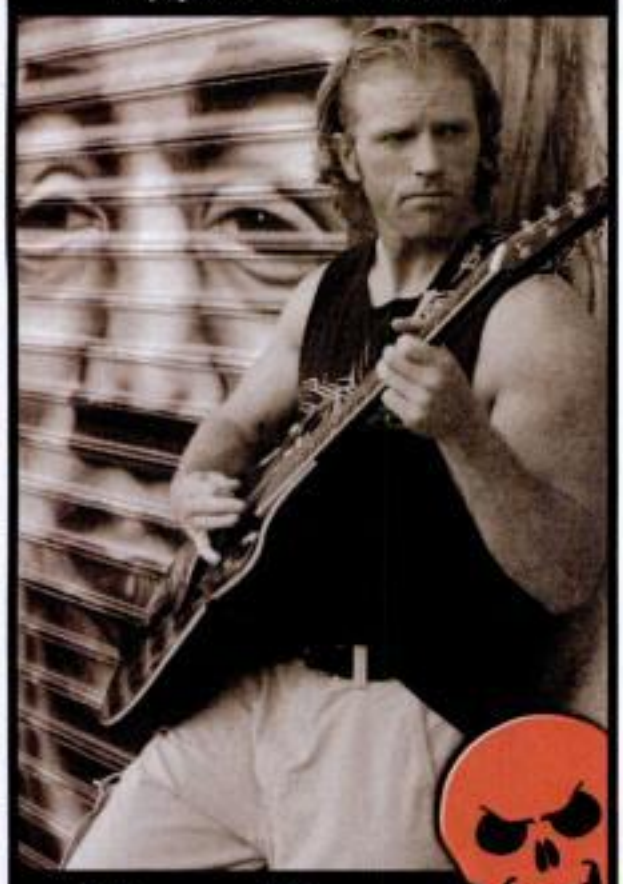
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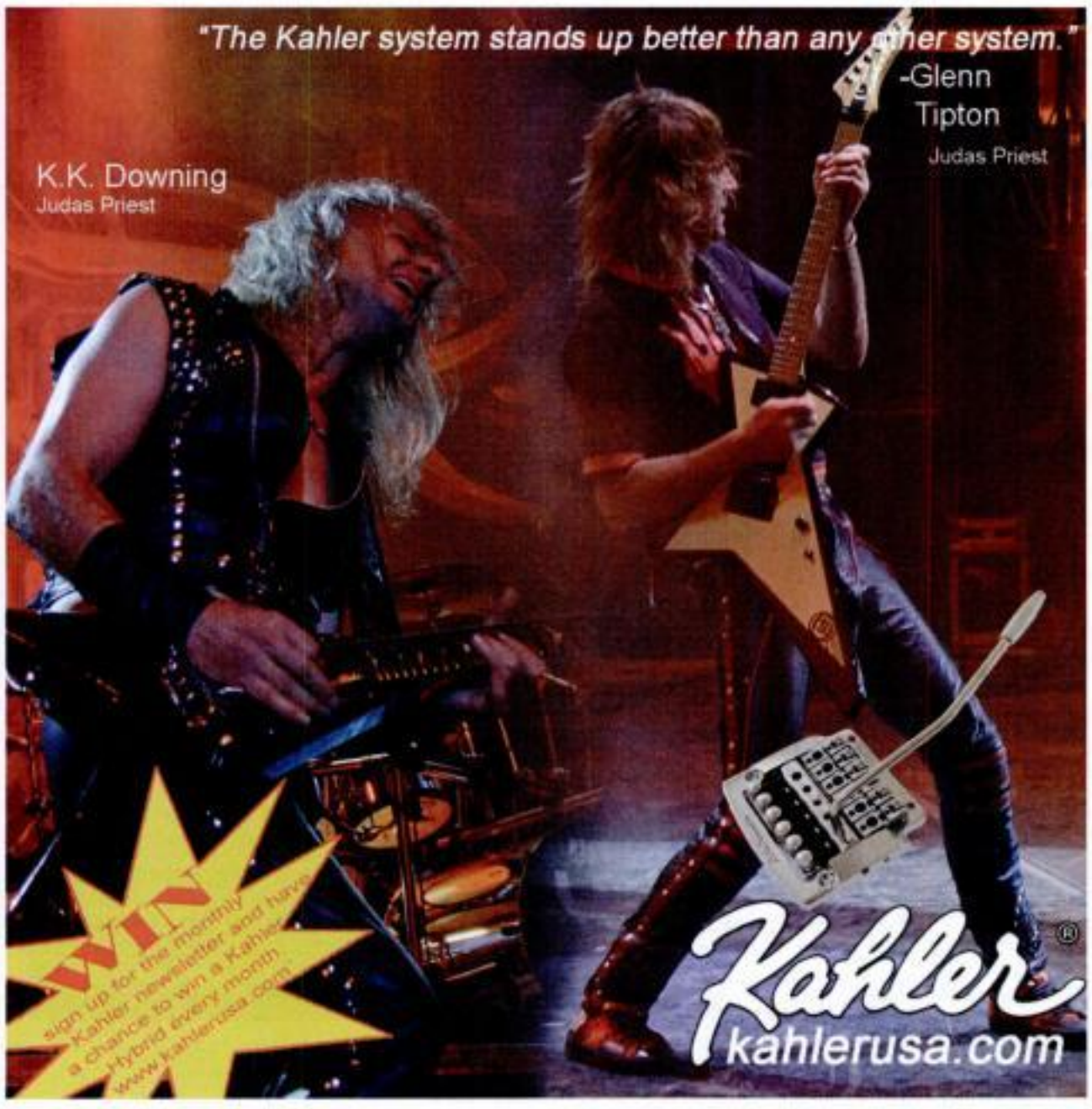
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FAST TRACK OF CHAMPIONS

Olympus LS-10 Linear PCM recorder

BY EMILE MENASCHÉ

OLYMPUS' SMART LITTLE LS-10 Linear PCM Recorder is part of a growing niche of devices that can record both compressed and uncompressed stereo audio using built-in mics. As a group, these digital recorders are incredibly useful for songwriting, band rehearsals and gig recordings, and they work as personal audio-playback devices, too. But how would Olympus, a company better associated with cameras and voice recorders, do at creating a musician-friendly tool? Let's start the answer with a look at the cold, hard data.

FEATURES

MEASURING ROUGHLY 5 x 2 x 1 and weighing just 5.33 ounces (without batteries), the LS-10 is sleek and ultra portable. Its sturdy aluminum case seems designed to withstand life in the field, an advantage over some of the LS-10's plastic-bodied competition. For convenience it runs on a pair of AAs (alkaline, lithium, or NiMH batteries all work), and for indoor use you can purchase the optional power supply.

The LS-10 can record and play back files in PCM (.wav), MP3 and WMA formats. PCM mode delivers the best sound quality, with sample rates that include, at the low end, the CD-quality 16-bit/44.1kHz and, at the high end, the pro-audio-level 24-bit/96kHz. The two built-in condenser mics, arranged in a 90-degree stereo pattern, record to either the 2GB of built-in flash memory or to an optional SD card (the LS-10 accepts cards up to 8GB). There are also separate stereo mini jacks for line-level signals and for outboard mics, although I restricted my test to the onboard condensers.

Other connections include a 1/8-inch stereo headphone jack, a high-speed USB connector for hooking up to a computer for file transfer and a jack for the optional wired remote. When the headphones are not plugged in, you can monitor audio via tiny stereo onboard speakers. These don't put out a lot of sound but are a handy addition. Other features include built-in reverb and stereo-image effects (for playback), an input audio limiter and a Zoom Mic effect, which uses digital technology to focus the directional scope of the mics.

The Olympus boasts a backlit amber LCD display that's very easy to read. I won't go too far into the operating system, but it's worth noting that it's painless to organize recordings on the machine and to transfer data to and from a computer via USB. As for battery life, Olympus claims 12 hours of Linear PCM recording time at 16/44 using alkaline batteries, and 16 hours with Ni-MH batteries.

PLATINUM AWARD GUITAR WORLD QUALITY & DESIGN

OLYMPUS LS-10 LINEAR PCM RECORDER

LIST PRICE: $449.95
MANUFACTURER: Olympus America, olympusamerica.com
RECORDING FORMATS: Linear PCM (Pulsed Code Modulation), WAVE, MP3 (MPEG-1/MPEG-2 Audio Layer 3), WMA (Windows Media Audio)
RECORDING MEDIA: Built-in 2GB NAND Flash memory, SD Card (512MB to 8GB)
MAXIMUM RECORD TIME: (Using built-in 2GB memory) Linear PCM, 3 hours 10 minutes; MP3, 35 hours 35 minutes; WMA, 69 hours 35 minutes
CARD FORMATS: SD, SDHC
PC INTERFACE: USB
OS: Windows: 2000/XP/VISTA; Macintosh: Mac OS 10.2 or later

ON DISC



Two high-quality microphones are fixed in an XY pattern for accurate stereo representation, but an onboard "virtual microphone" system lets you set produce a more directional pickup pattern.

PERFORMANCE

THE LS-10 IS both easy and fun to use. Its controls are nicely arranged and musician friendly. For example, there are physical switches for mic sensitivity, a low-cut filter and a rotary control for mic input level. (You can also set the Olympus to Auto Level and use the onboard limiter to govern input gain.) These controls make it much easier to get an appropriate level, especially when combined with the easy-to-read LED meters and the red peak LED, which sits smack in the middle of the stop and record controls. These two important buttons are separate from the large multifunction button that controls playback and menu navigation, so you can easily use the unit in the dark and with one hand. You also have one-button access to menu settings, file navigation and looped playback. You can erase a file with a dedicated button (it confirms before erasing, so it's safe), and there's even a programmable button that you can assign to any of a number of functions.

Built-in mics will never compete with a really good set of dedicated condensers, but the LS-10's did a more than credible job on some acoustic guitar tracks, grabbing the guitar's bass and midrange nicely and sounding only a little overly bright in the top end. Tracking at the 24/96 setting to the internal memory produced an impressive stereo image, both with and without the onboard reverb. The LS-10 has nothing in the way of EQ, but if you have a computer, it's easy enough to transfer the recordings for further processing. (To that end, the Olympus comes with Steinberg's Cubase SX 4 LE software.) With a little tweaking, these tracks would be fine in a soundtrack or CD project. Recording to MP3 format yielded good sound quality, as expected.

THE BOTTOM LINE

I FOUND THE Olympus LS-10 incredibly convenient for those moments when I get a burst of musical inspiration and need something to quickly and easily capture the moment. While it lacks features found on competing units, such as multitrack recording, onboard metronome and advanced effects, it makes up for those omissions with a perfect balance between capability, sound quality and ease of use. When creativity knocks, I've been reaching for it first.

PRO	CON
SLEEK DESIGN; STURDY CASE; EASY OPERATION; EXCELLENT SOUND; SMART FILE HANDLING; RUNS ON RECHARGEABLE BATTERIES	NO MULTI-TRACKING; CAN'T BE USED AS COMPUTER AUDIO INTERFACE DESPITE USB PORT; POWER SUPPLY NOT INCLUDED

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Zoom

ZFX Stack Package

The ZFX Stack Package combines sophisticated amp-modeling software with the S2t, a desktop USB audio interface that features a 12AX7 tube, 24-bit/48kHz recording resolution and two balanced XLR inputs, each with 48-volts phantom power. Models include 12 classic guitar amps, five bass amps, 16 cabinets, four types of recording mics and 41 stomp box effects. Drag-and-drop flexibility lets users combine the virtual gear easily and quickly and position microphones where desired. ZFX also provides detailed descriptions of the key tones available with each model.

List Price: $199.00

Samson Technologies, samsontech.com



CruzTOOLS

GrooveTech Guitar Player Tech Kit

The GrooveTech Guitar Player Tech Kit gives guitarist the tools and knowledge to perform basic setups. The kit includes a six-in-one screwdriver, five metric and six fractional hex Allen keys, 15-blade thickness gauge, six-inch steel ruler, diagonal cutters, capo, three-LED flashlight and string winder. The screwdriver includes Phillips and slotted tips and two nut drivers, while the truss-rod-sized hex keys feature a ball end for easy rod access. The included Easy Setup Guide has tutorials on maintenance, neck and bridge adjustment, pickup height and intonation. The kit fits inside its own polyester pouch, which includes a pick storage pocket.

List Price: $61.95

CruzTOOLS, cruztools.com



Grip Studios

Grip Reaper

The Grip Reaper is one of many original guitar hanger designs from Grip Studios. Handmade in the U.S. from durable materials, the Grip Reaper protects and displays your favorite guitar in style, with features that include an adjustable mount and cushioned padding. Many other styles and colors are available, including hangers for your Guitar Hero controller.

List Price: Starting at $39.00

Grip Studios, guitargrip.com

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MIGHTY MINI

Genz-Benz Shuttle 6.0-12T combo

BY ED FRIEDLAND

SMALLER, LIGHTER BASS rigs have been a trend for several years, bringing welcome relief from schlepping appliance-sized amps to gigs and rehearsals. Using digital technology, switching power supplies and Neodymium speaker magnets, amp manufacturers have been competing for the ultimate in bragging rights: "Mine's smaller than yours." However, after the load-in you still have to play the whole night with your pint-sized prize, and that's where many mini rigs fall short.

The Genz-Benz Shuttle 6.0-12T combo is different. It implements the most recent developments in digital amp technology and combines them with a well-voiced tube preamp and innovative cabinet design to produce a truly gig-worthy setup that, together, weighs in at just 32 pounds.

FEATURES

THE COMBO'S POWER plant is the Shuttle 6.0 head (also available separately), which delivers 375 watts at eight ohms and 600 watts at four ohms. But many digital amps have trouble living up to their specs—600 "digital watts" does not necessarily perform like 600 watts from an analog amp that has a big, heavy transformer. Genz-Benz set out to bridge the gap between digital and analog performance—and with the newest-design high-current Class D module and Switch Mode Power Supply (SMPS) at its core, the Shuttle 6.0 is a robust amp with fast response. A steep low-frequency roll-off centered around 30Hz is built into the preamp design, increasing efficiency by eliminating the need to amplify this power-hungry range. It also improves performance by removing the frequencies lower than the frequency to which the cabinet is tuned, allowing the speaker to stay in control and preventing it from farting out easily.

The single 12AX7 tube preamp gives the Shuttle a warm, rounded tone that can go from clean to gritty with a simple twist of the separate gain and channel controls. The three-band EQ (low, parametric-mid and high) is flexible enough to dial in anything from a sparkling slap tone to dark, old-school R&B thump. However, set flat, the amp's basic character is uncolored—good news if you like the sound of your bass. The three-band signal-shaping circuit has a 6db bass boost in the 38–67Hz range, a –6db mid cut centered at 800Hz and a 3db treble boost at 6kHz. Both the signal-shaping circuit and the mute switch can be accessed via the front panel or with the optional footswitch.

To avoid blowing up the works, the Genz-Benz limiter circuit kicks in when the output stage reaches clipping levels. This "soft-clipping" approach gives the amp 6db more headroom while it rounds off the rough edges in a musical way by creating a wooly growl where most digital amps sound like breaking glass.

An XLR direct output with ground lift and pre/post EQ switches makes interfacing with a live soundboard or studio console a snap, while the serial effect loop, auxiliary input and headphone jack make for a complete feature set. All of this comes in an amp that weighs a mere 3 3/4 pounds.

In addition to the Shuttle 6.0 1x12 combo, Genz-Benz makes a 2x10 model and the smaller, 300-watt Shuttle 3.0 combo with a solid-state preamp and single eight- and 10-inch cabinets.

Building a small, lightweight cabinet that produces good bottom end requires great materials and serious engineering know-how. The Shuttle 12T cab is tuned to provide maximum low end, but the triangular rear-facing ports help keep the size of the box small. Ports allow the air movement created by the speaker excursion to escape the cabinet. To facilitate this, Genz-Benz rounded off the edges of the ports to create a more aerodynamic surface, allowing for faster air movement and less port noise. The compression tweeter has a 100-watt L-Pad attenuator on the back of the cab that lets you dial in the high-frequency response that suits your style.

The amp is attached to the cab with an ingenious little contraption called the "saddle." Removing the head is as simple as loosening two easily accessed thumbscrews. Another useful feature is the bottom-mounted kickstand that angles the cabinet toward your ear.

PERFORMANCE

WHILE CARRYING THE Shuttle 6.0 was a joy, playing through it was even better. Using a passive Lakland five-string, I easily dialed up the perfect gain level for maximum dynamics, but cranking the tube gave me a rich, creamy saturation that evoked the 100-watt tube heads of my youth. The cabinet produced a surprisingly firm low B, with excellent mid punch, and the tweeter spoke with a crisp authority, yet without being harsh. Plugging in an active Lakland five-string, I was able to adjust the input gain for a squeaky-clean hi-fi slap tone imbued with punchy low mids. This portable rig can easily cover medium-sized clubs on its own, but with support from the PA it could handle much larger rooms.

The saddle bracket keeps the lightweight head securely attached to the cabinet and allows them to be separated easily.



GENZ-BENZ SHUTTLE 6.0-12T COMBO

LIST PRICE: $1,499.00
MANUFACTURER: Genz-Benz, genzbenz.com
DESIGN FEATURES: Digital Class D amp module, Switch Mode Power Supply (SMPS)
POWER: 375 watts @ 8 ohms, 600 watts @ 4 ohms
PREAMP: One 12AX7 tube
EQ: Three-band (low, parametric mid, high) Signal Shaping: +6dB @ 38-67Hz, -6dB @ 800Hz, + 3dB @ 6kHz
SPEAKER: Cast-frame single 12-inch Neodymium speaker, single compression tweeter
DIMENSIONS: (HWD) 21 3/4 x 18 3/8 x 14 1/4
WEIGHT: 32 pounds

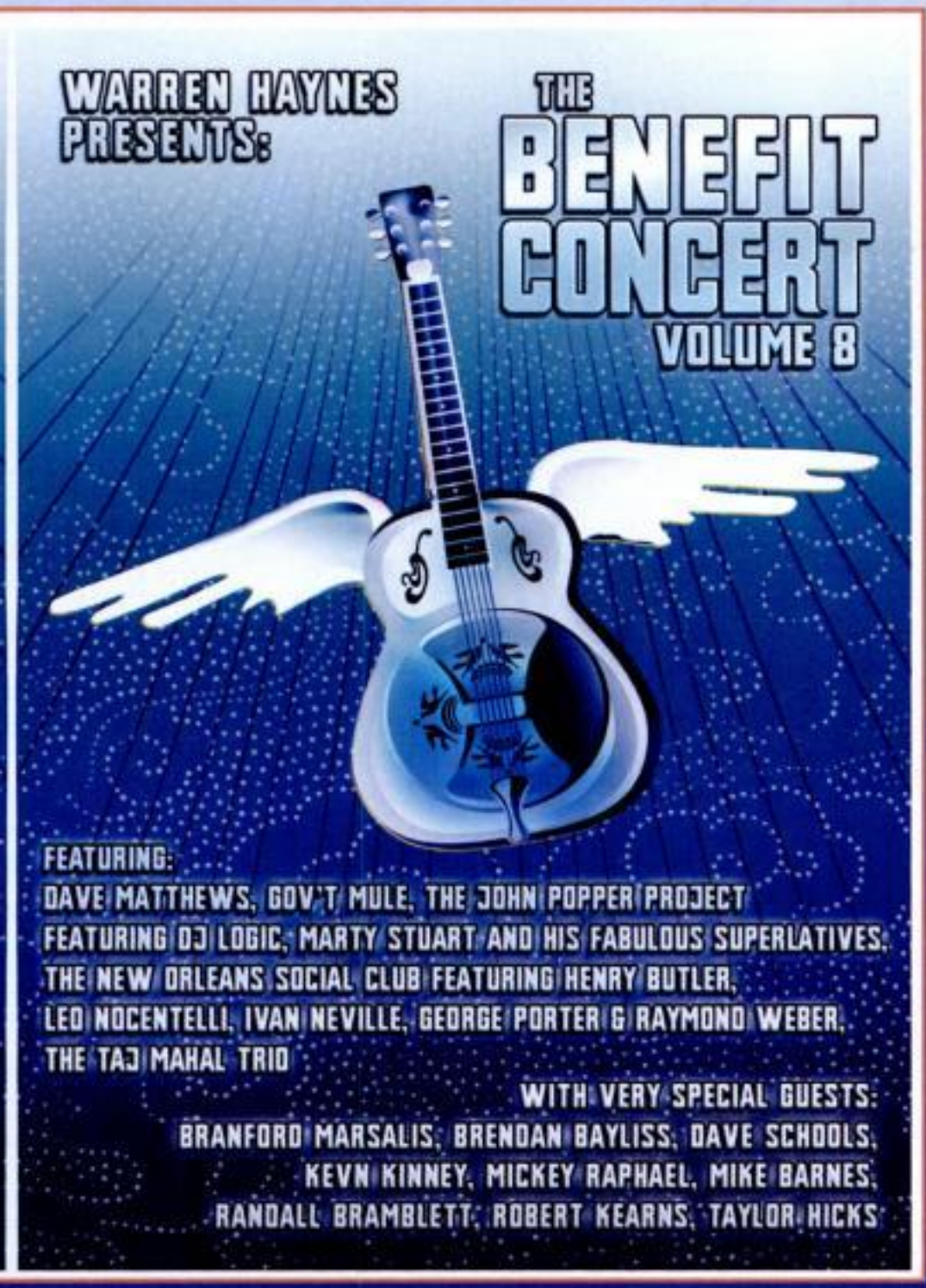
ON DISC

THE BOTTOM LINE

WHILE ANY SINGLE 12-inch combo will have its limitations, the Shuttle 6.0-12T far surpassed my expectations of what an amp this size can do. And with the powerful 6.0 head so easily detachable from its cab, you can use this mighty mini to drive much larger rigs.

PRO	CON
GREAT TONE, PERFORMANCE AND PORTABILITY	NO MATCHING EXTENSION CABS AVAILABLE AS OF YET

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SHOCK THE JUNKIE

Hey, gear whore! Been a while since you played that vintage amp? Turning it on might give you more than you bargained for. Matt Bruck explains.



GOT A QUESTION FOR MATT BRUCK?

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I have a JCM800 MKII 50-watt head, which I seldom use. I pulled it out the other day, and when I used it at low volume, it sounded fine. But when I started to hit the strings hard, the amp began to pop and crackle. I haven't used the amp in more than a year and wonder if this might be the reason for the noise. I keep the amp in a dust-free environment and a have a cover for it. The amp has never done this before, even after longer periods of inactivity. Should I play it more often to keep it from doing this?

—Mike

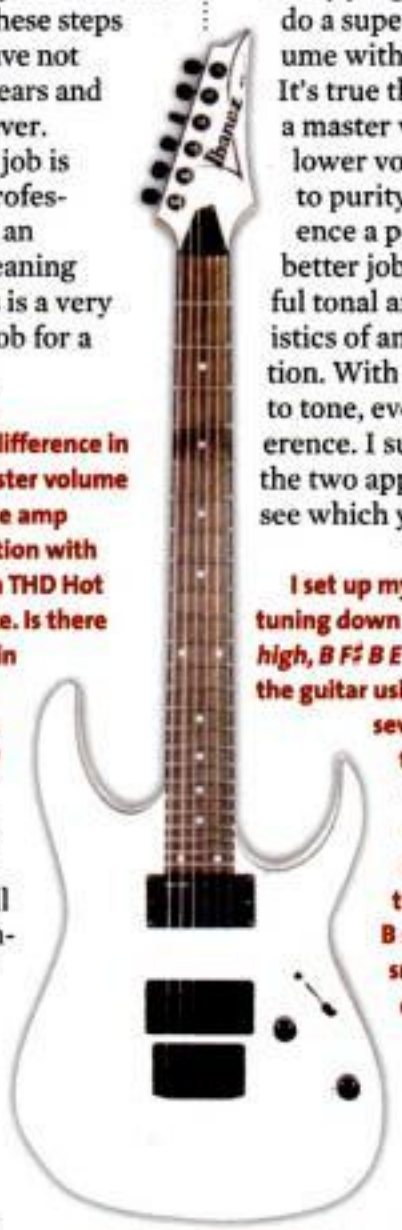
The internal components of amplifiers (of all things, really) have limited lifespans, and it's possible that something in the amp needs tending. Furthermore, when a piece of electrical equipment has not been used for a year or longer, its components may not be able to withstand the shock of receiving full voltage when powered up again. In amplifiers, this condition is exacerbated by "pushing" the volume, as you did when you hit the strings hard. (Look at it this way: if you were asleep for a year or more, would you be able to run a marathon at top speed right out of bed?)

Capacitors are among the most common victims of component failure. Capacitors behave like rechargable batteries: regular use keeps them charged, but the charge dissipates over long periods of inactivity. When full voltage is applied to capacitors that have a low charge, they are forced to charge very quickly. This "hard charge" can cause damage that inhibits the capacitors' performance, and it may even drive them to the point of failure. When this happens, various noises that are usually suppressed by the capacitors will be heard loud and clear through the amp.

In addition, oxidation on inputs, outputs and tube sockets can occur over time, and this can impede signal strengths and cause intermittent signal flow. Left unchecked, these problems can grow more severe and result in further damage to components.

Here's the fix: If you're going to use an amp that has been turned off for a long time, I recommend powering it up gradually, from zero to 117 volts (the U.S. voltage standard), with a variac. This will give the components a chance to warm up comfortably. In addition, I recommend cleaning oxidation from all input and output jacks and tube sockets. I have followed these steps with vintage amps that have not been powered up for 30 years and had no problems whatsoever.

Let me stress that this job is not for amateurs—let a professional do it. Powering up an amp with a variac and cleaning its jacks and tube sockets is a very simple and inexpensive job for a professional to handle.



Ibanez RG2EX2

* * * * *

I've heard that there is a difference in sound quality between a master volume amp and a nonmaster volume amp that is being used in conjunction with a power attenuator, such as a THD Hot Plate or Marshall Power Brake. Is there really a difference, or is it all in people's heads?

—Justin Hachey, Fort Gratiot, MI

There really is a difference, though in either approach the goal is the same: to lower the overall volume level while retaining the tonal attributes—gain, distortion, sustain and compression—of a cranked-up sound. This pursuit is what inspired the master volume amp in the first place. Prior to that time, all amps were non-master volume design.

The main difference between using a master volume amp and a nonmaster volume amp with a power attenuator has to do with where attenuation occurs in the circuit. With a master volume amp, attenuation takes place between the preamp and the power amp. With a power attenuator, attenuation is achieved by inserting a device between the amp's output and the speaker.

In my judgment, power attenuators do a superior job of lowering volume without compromising tone. It's true that in some circumstances a master volume amp can achieve lower volume, but when it comes to purity of sound, in my experience a power attenuator does the better job of retaining the wonderful tonal and responsive characteristics of an amplifier's power section. With that said, when it comes to tone, everyone has his own preference. I suggest that you compare the two approaches for yourself and see which you like better.

* * * * *

I set up my Ibanez RG2EX2 for drop-D tuning down one and a half steps [*low to high, B F♯ B E G♯ C♯*]. I decided to restring the guitar using an Ernie Ball Power Slinky seven-string set, substituting the .058-gauge low B string from the seven-string set for the .048 low E string. These strings are perfect for my new tuning, but the .058-gauge low B string looks to be almost too snug in the nut. Is there a quick do-it-yourself trick to make the slot a little wider to accommodate the heavier gauge string?

—Gene Snodgrass, Lincoln, NE

As you suggest, the .058-gauge low B string is most likely too snug for the nut slot. Most factory-cut nuts are not manufactured to accommodate such a thick string. I suggest that you have an experienced repairperson widen the low E slot. You could do this yourself with some nut files, which you could order from a place like Stewart-MacDonald.com. However, if you have no experience with this procedure, you might file the nut too wide or too deep, which would then require the attention of a tech. Like many repair jobs, this one is quick, cheap and easy for someone with experience.



THD Hot Plate (16 ohms)

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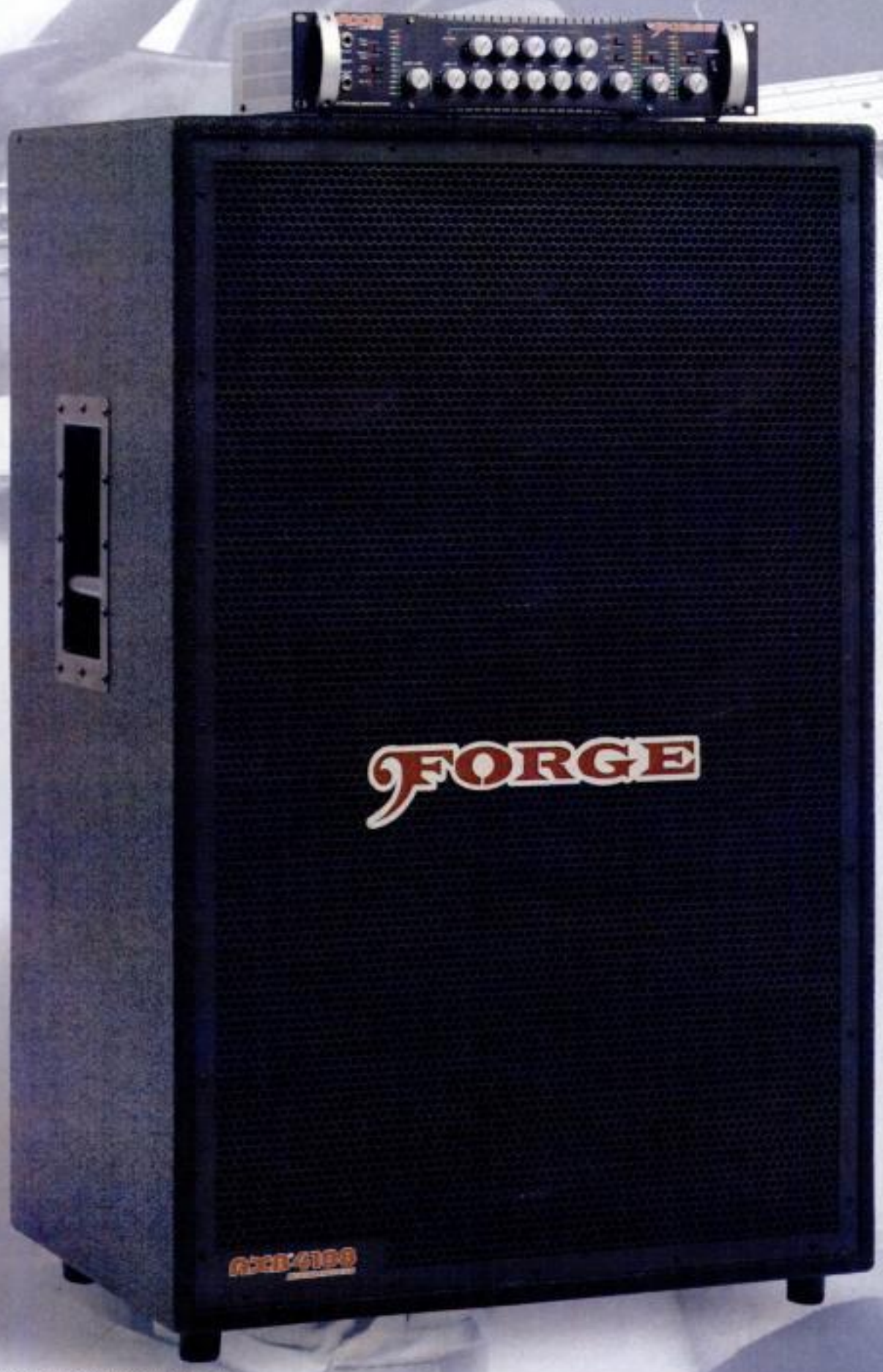
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GUITAR WORLD

HOW TO RECORD BASS GUITAR

PLUS: HOT GEAR FOR RECORDING AND PERFORMING BASSISTS!



MODELERS & PLUG-INS
HOW TO GET STUDIO-QUALITY TONE

COMPRESSION AND EQ
MAKE YOUR BASS SOUND BETTER—AND BIGGER!

USING MICS & D.I. BOXES
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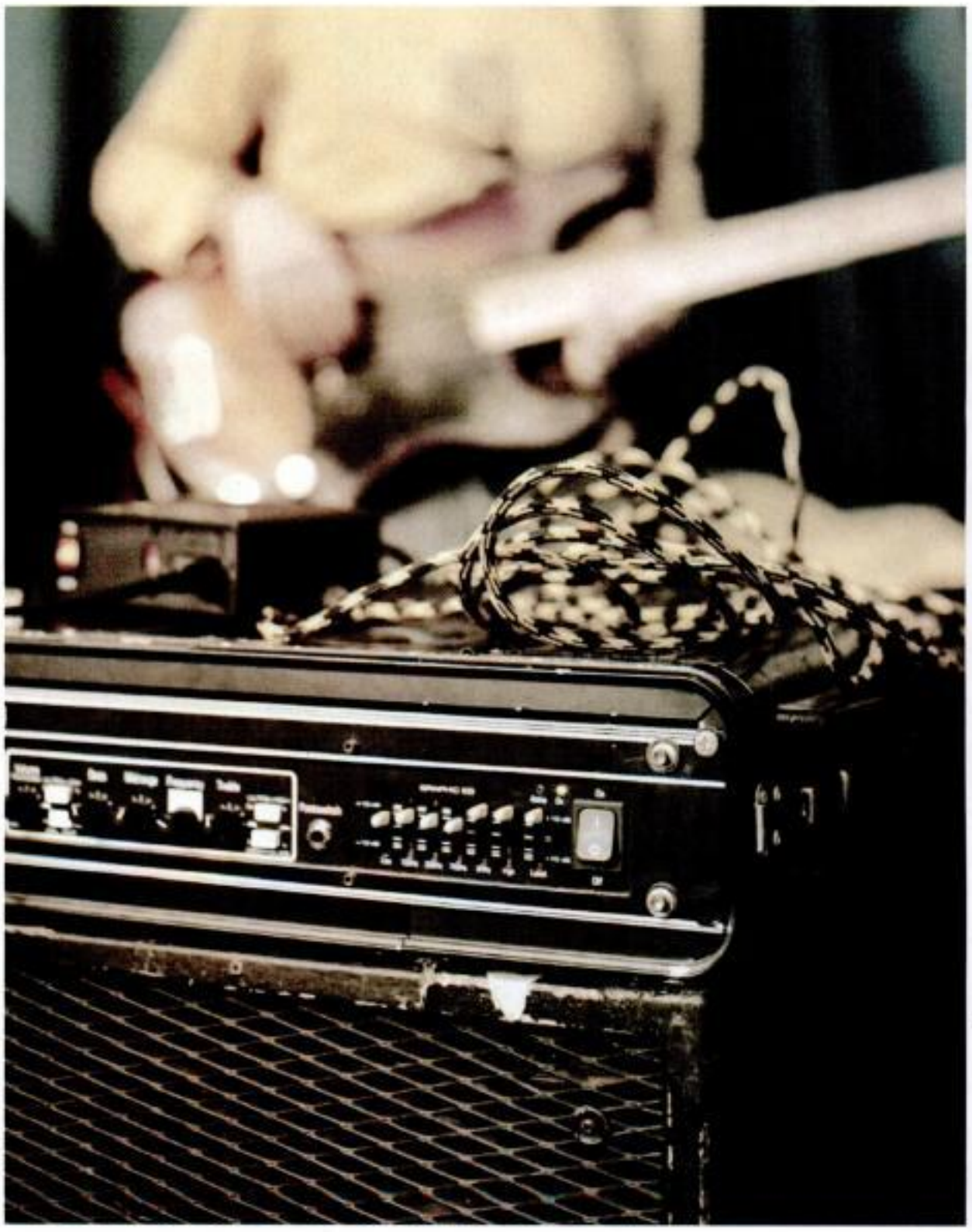
WITH ITS POWERFUL TONES AND DEEP FREQUENCY RANGE, THE BASS GUITAR CAN BE MASSIVELY DIFFICULT TO RECORD. IN THIS EXTENSIVE TUTORIAL, WE SHOW YOU HOW TO MAKE LIGHT WORK OF IT, FROM THE BOTTOM UP.

BY ED FRIEDLAND

NO MUSICAL INSTRUMENT is easy to record well, but the electric bass guitar is among the most difficult. Bass tones are powerful and need careful treatment to keep them from overloading and distorting a recording input channel. They are harmonically complex, as well, and frequently require judicious equalization to ensure the sound is neither overpowering nor too subtle.

A player's technique is also critical. It's not enough to hit the right notes—the bass guitar is part of a song's rhythmic foundation and requires accurate playing. Technique is crucial too. Uneven fingering can result in some notes sounding significantly louder or softer than others, creating large dynamic changes that in extreme circumstances cannot be remedied.

If you're a bassist who wants to record, or a guitarist who wants to play bass on your own recordings, it's important that you understand not only the process of recording the bass but also how technique affects the results. Over the next pages, I'll explain how to hone your playing technique for the studio, discuss key pieces of studio equipment and share mixing tips that can help you get satisfying results.



CHECK, PLEASE

It seems obvious, but many string players neglect to prepare their instruments prior to a session. Make sure your bass is set up for recording by giving it a fresh set of strings (unless you're going for an old-school thumpy tone), set your intonation so the bass plays in tune and adjust the string height to avoid fingerboard rattle. Check your cables for crackles and short circuits, and if you are playing an active bass, pop in a fresh battery to ensure your signal and tone are at their peak.

PERFORMANCE TIPS

If you've played the bass only onstage, you might not know that working in a studio is a very different experience, especially when it comes to *how* you play. When performing,

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Groove Tubes Ditto box

it's easy to get caught up in the excitement of the moment, and with some forms of music, sloppy technique or playing can go unnoticed or be forgiven. The same isn't true in the studio. Recording puts your technique under the microscope. While you certainly want to harness the energy of a live performance for your recording, it should not come at the expense of tone and accuracy.

To begin, examine your attack on the instrument. Do you pummel the strings? That might work onstage, but it won't produce the best results in the studio, where clacky finger noise can ruin a track. What's more, playing too hard actually robs your low end by choking the string's vibration. Instead of beating the strings, use a firm and controlled attack, as if you were snapping your fingers off the strings. You'll be amazed at how much better this will sound live, too. The same is true for pickstyle—experiment with how you hold the pick and the angle at which it hits the strings to get the maximum tone.

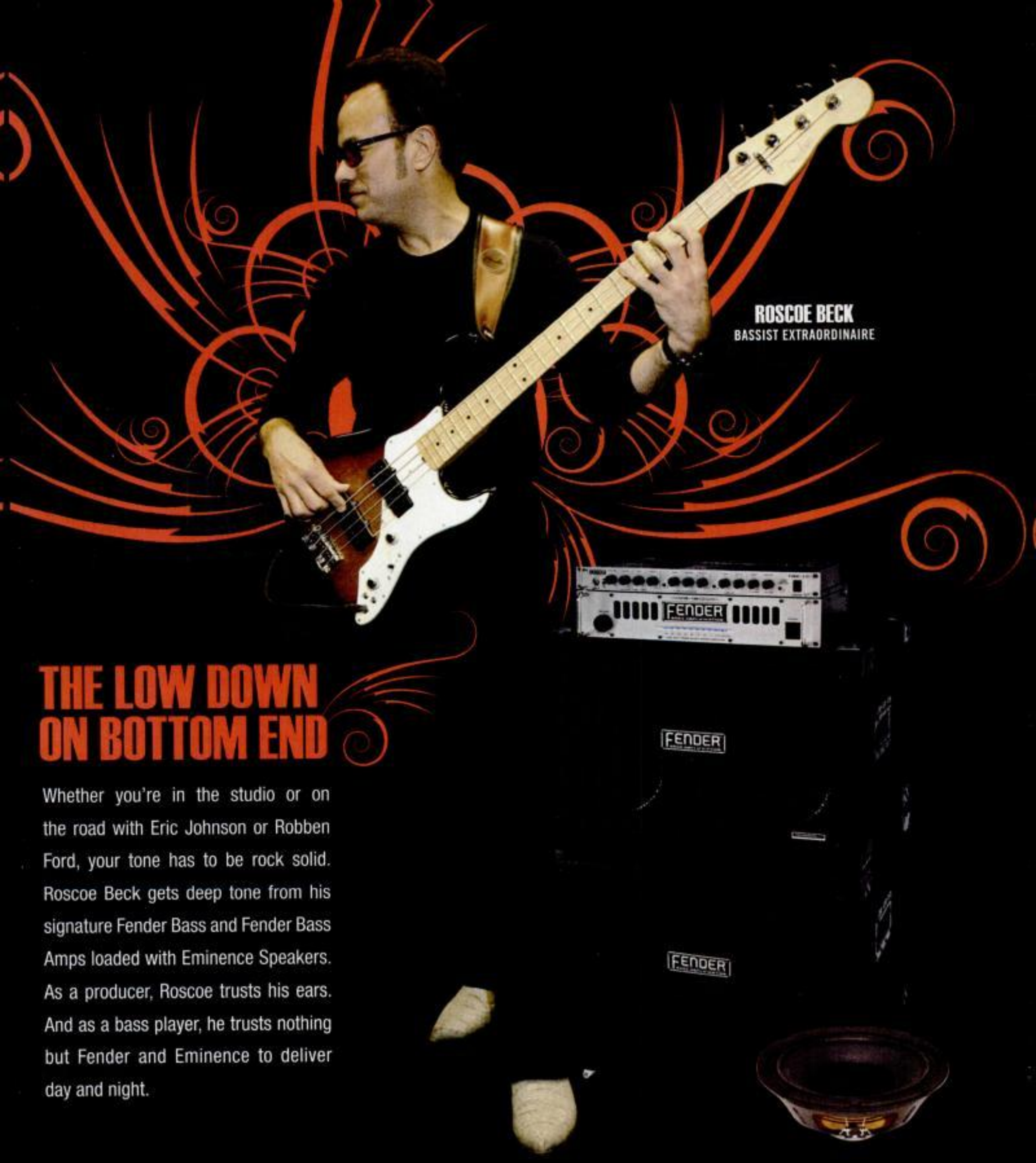
In addition, your bass lines should be tightly constructed and in the groove. A little overplaying might be fine at a gig, but the recording process requires an arrangement that has room for all the players. If you're tracking the bass before the other instruments, you and your band should work out the arrangement beforehand to ensure it won't be too busy. This is equally true if you're a solo artist recording multiple parts by yourself.

CHAIN OF COMMAND

Many players and studio professionals forego an amplifier when recording bass guitar and use a direct injection (D.I.) box. While it's possible to plug your bass into a mixing board or digital interface, a D.I. box is preferred, as it will match the instrument's signal level to the recorder's input level (this is required whether you record to analog tape or a computer). D.I. boxes include simple passive models like the Radial Engineering Pro DI, active models like the Countryman Type 85 and tube models like the Groove Tubes Ditto box. Some D.I.s impart a character to the instrument, while others strive for transparency. Test several boxes at your local store to find the one that works best for you.

Another option is to use a modeling device that can simulate amp tones, like the Line 6 Bass POD. Better still, when recording on a computer, you can track your bass direct and apply modeling after the fact using digital plug-ins like IK Multimedia's Amplitube and Line 6's Amp Farm. Keep in mind, though, that playing through an amp with the tone you prefer will have a positive effect on your feel and, therefore, on how you play. For the best of both worlds, split your signal between the D.I. box and modeler. Then, while recording, you can monitor your amp/modeled signal while you record a clean signal through the D.I. box. Or you can record both signals and mix them to your preference—blending a clean track with a processed track can help maintain clarity and low-end punch. Amp plug-ins make this even easier, as they are nondestructive. While recording, you can monitor your bass using any amp model you want, and then change the tone or the model even after you've recorded your part.

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AKG D-112

PASS THE MIC

While virtual amps can sound great, many players prefer to use the real thing. If that's you, then you'll need a microphone and an understanding of how its design and placement affect the sound.

Like an amplifier, a mic plays a significant role in the tone you record. Dynamic mics, like the highly popular and relatively inexpensive Shure SM57, are good for miking bass cabinets, but a dedicated kick drum mic, like an AKG D-112, has better low-frequency response. Condenser mics work fine on bass cabs, but they are not recommended for close miking at high volume. Neither are overly sensitive ribbon microphones.

As for mic placement, it alone can have a marked effect on the sound that is captured. Placing the mic three to six inches from the cabinet (a.k.a. close miking) gives you more of the amplified tone, while backing the mic one foot or more from the cabinet will capture some room ambience. Pointing the mic directly at the center of the speaker cap will give you a bright tone, but be careful—it exerts high sound pressure levels (SPLs) on the mic. You can warm up the sound if you aim the mic at the speaker cone but a few inches off center, while placing the mic at a 45-degree angle to the speaker produces fatter tone with fewer high frequencies. If you want the most boom possible, drape the mic from the top of the cabinet so that it is suspended in front of the speaker, with the mic capsule pointing toward the floor. If you want to experiment with multiple mics, go ahead. Try one for the close sound and another further away to capture the room ambience. Experimentation is the key to finding your ideal tone.

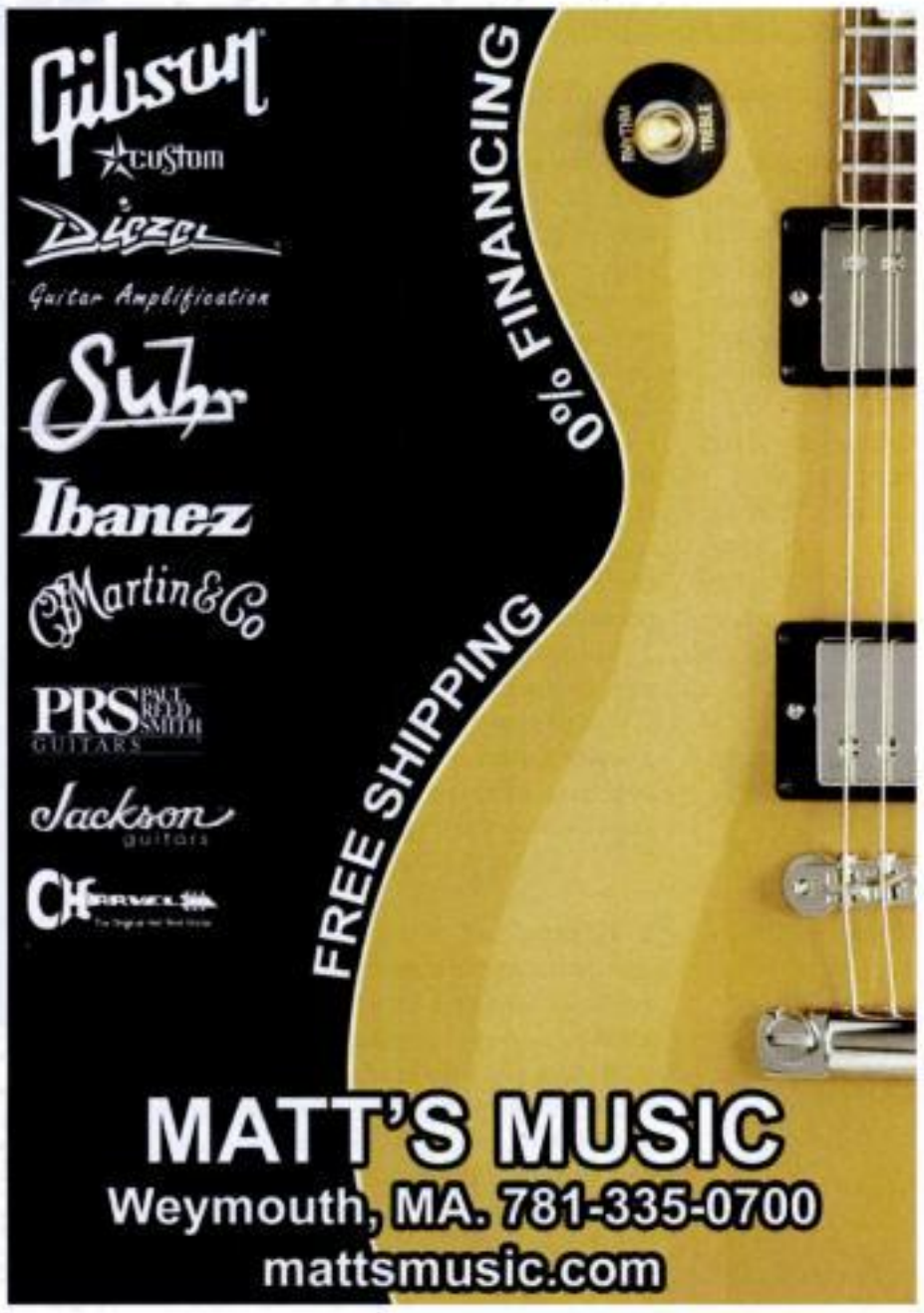
To that end, be prepared to spend some time moving microphones. Buy a pair of decent headphones—preferably closed-back models, like the Sony MDR-7506, which will better isolate the sound—and move the microphone forward and back while another bassist plays. If your amp or cabinet has multiple speakers, try the mic on each to find which produces the sound you prefer.

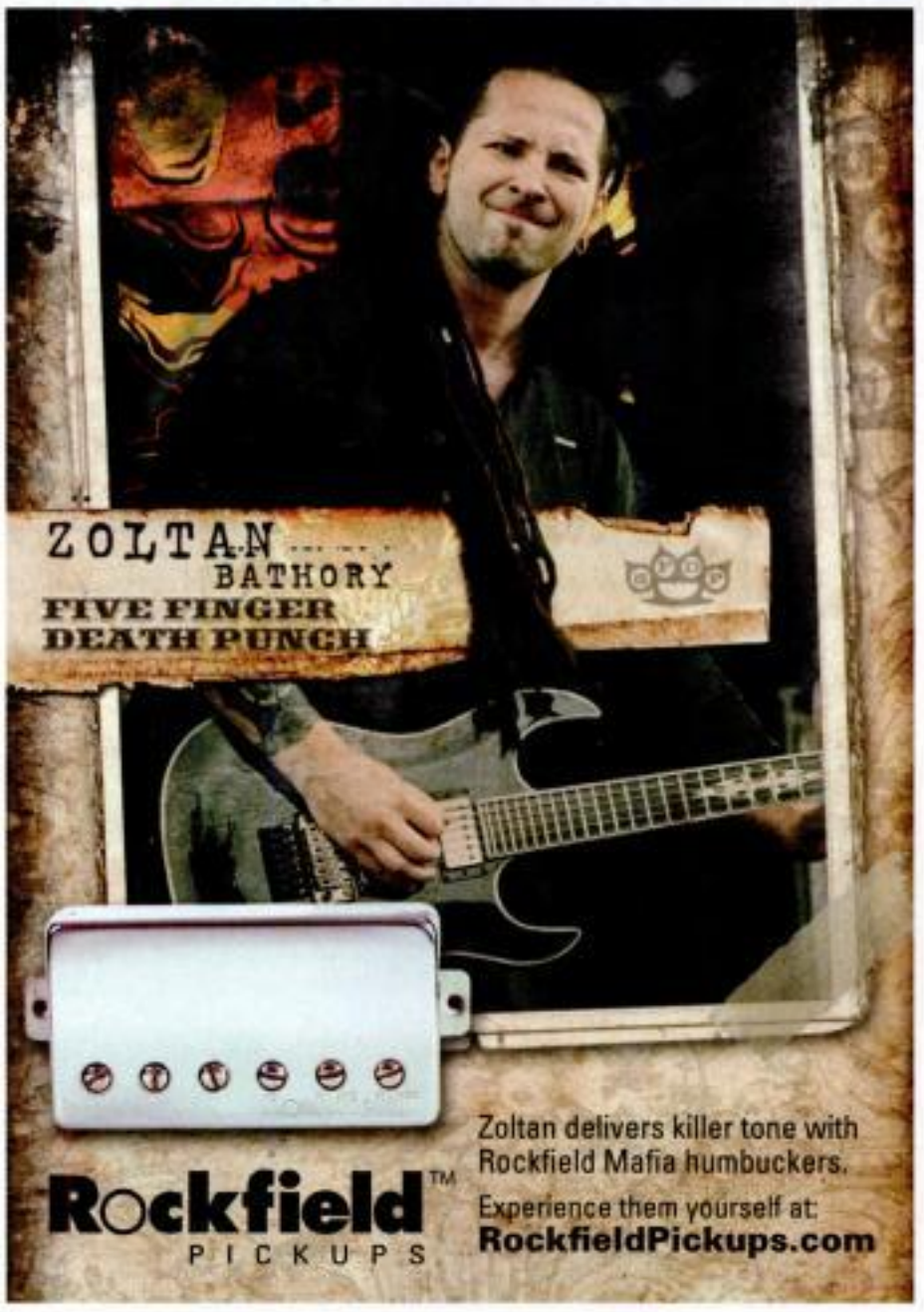


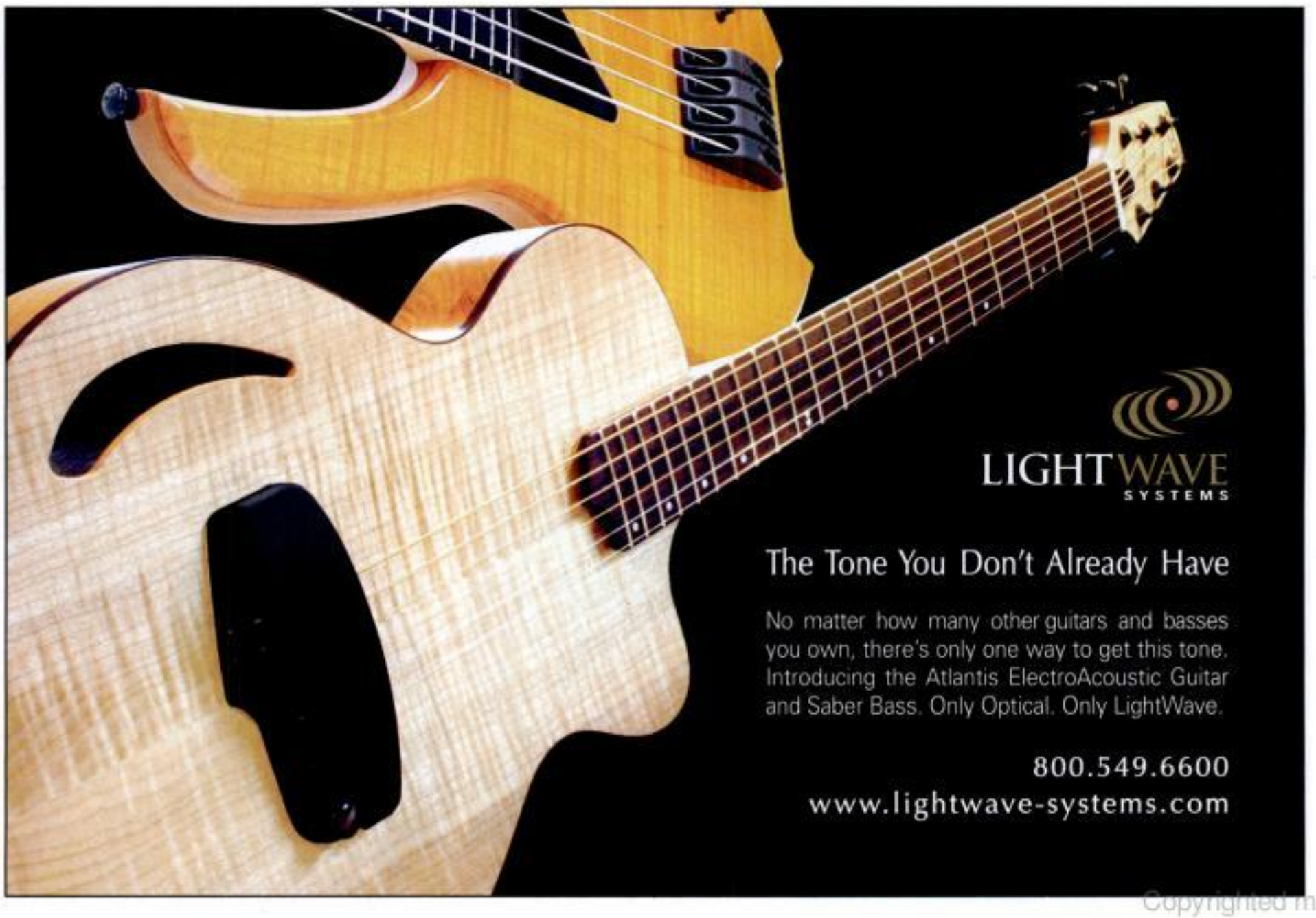
SHURE SM57

As with amp models, you can get great results by combining the live character of the amp with the clean, fundamental tone of the D.I. However, this technique creates an interesting problem. A D.I. box tracks faster than a miked cabinet. Though the difference is a matter of only milliseconds, the D.I. and amp signals, when blended together, will be offset enough to cancel out some frequencies and render your bass tone thin and hollow. If you are recording digitally, the fix is easy: Zoom in on the waveforms for both tracks until you can see how the mismatched. (It will be very evident at the head of the track, because the mic's waveform will start slightly after the D.I.'s waveform.) Drag the mic track to the left until it is aligned with the D.I. track, and you will hear the bottom and definition come back to your bass part. If you are recording to tape, you'll need to use an outboard digital delay unit on the D.I. track to match

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it up with the mic track. Set the delay's effect blend or mix level so that only the effect signal is being passed, then fine-tune the delay time, using your ears to determine when the tracks are aligned.

LEVEL THE PLAYING FIELD

Setting a correct volume level is a critical step in the recording process. When recording to analog tape, many artists and producers like to saturate the tape by hitting it with the hottest signal possible without actually achieving distortion. This improves the signal-to-noise ratio and produces a full-sounding bass track. Of course, a bass performance can have a wide range of dynamics, and aggressive playing styles can often spike into the distortion zone. Fortunately with analog tape, a small amount of distortion can sound good.

Unfortunately with digital recording, any distortion is bad. To get the best results when recording any instrument to digital, you should keep the levels low enough that the signal never peaks above 0dB and into the red zone. If you need more volume in your headset, simply turn up the monitor level. For that matter, when recording to digial, keep all of your recording levels well below the red zone, especially if you plan to add effects, EQ or compression, all of which can boost a signal considerably. When it comes time to mix your tracks, the lower levels will prevent the summing buss (the electronic pathway all the tracks go through) from becoming overwhelmed, resulting in a clearer mix and a summed output that is below 0dB.

Which brings us to the matter of compression and limiting. Engineers use compression and limiting, alone or in combination, to manage a signal's dynamic level. This is especially important with bass guitar, given its wide dynamic range. A limiter effectively acts as a ceiling that prevents the bass track from going above a preset level, thereby avoiding waveform clipping (i.e. distortion). Compression works in a similar way but lets you to adjust the ratio of compressed to uncompressed signal, allowing for a greater dynamic range.

Most engineers patch the compressor as a track insert. For bass guitar, a general compression setting is between -5 and -15db, with a 3:1 compression ratio. This maintains the impact of the bass while giving it fuller presence. If you're slapping or picking, setting the compressor for a slower attack time will allow the percussive front end to come through; a faster attack times will "round off" the edge.

EQ

To get a "big" sound, you might think you should boost the bass frequencies. But low frequencies take up a lot of space and produce a great deal of sonic energy, and raising them can turn your mix into mud. Keep in mind that the kick drum requires its own space, and if your track includes drop-tuned seven-string guitars, you've got some serious low-end competition.

To make room for everything, you need to EQ the various instruments differently. With the bass guitar, start by rolling off most of the frequencies below 80Hz by using a gently sloping EQ curve. Each bass and each song will have its own equalization requirements, but by keeping the frequency zone below 80Hz free of bass guitar, you can reserve this space for the kick drum and give each low-frequency instrument its own place in the spectrum.

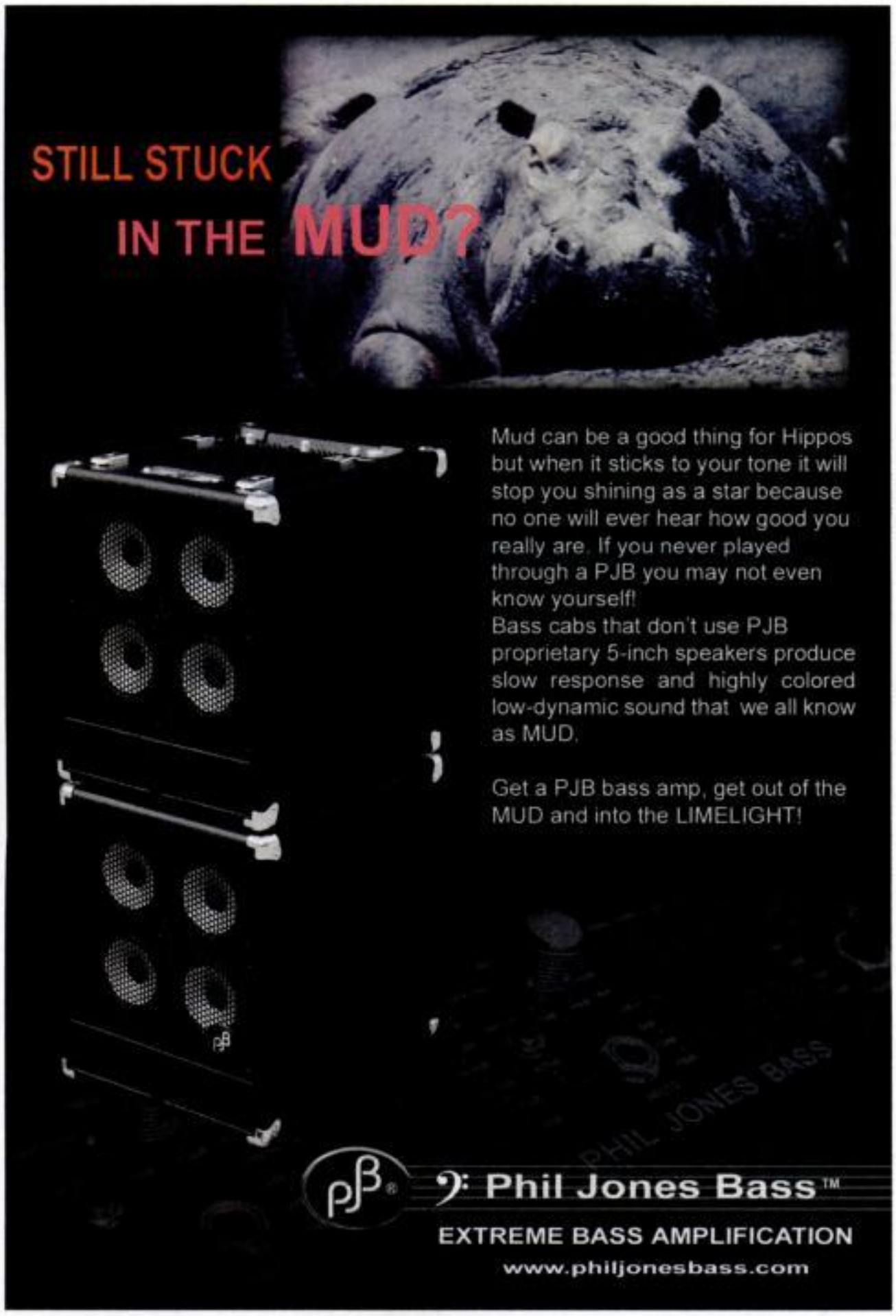
The zone between 120 and 350Hz really brings out the bass guitar's impact. You'll have to experiment to find which frequencies in this range to emphasize, but remember that a little frequency emphasis goes a long way. If you're playing fingerstyle, you probably won't need the frequencies above 6kHz, which tend to emphasize string noise and grit. If you're slapping, you may want to give a little boost to the 10kHz area to bring out the sizzle.

MIX IT UP

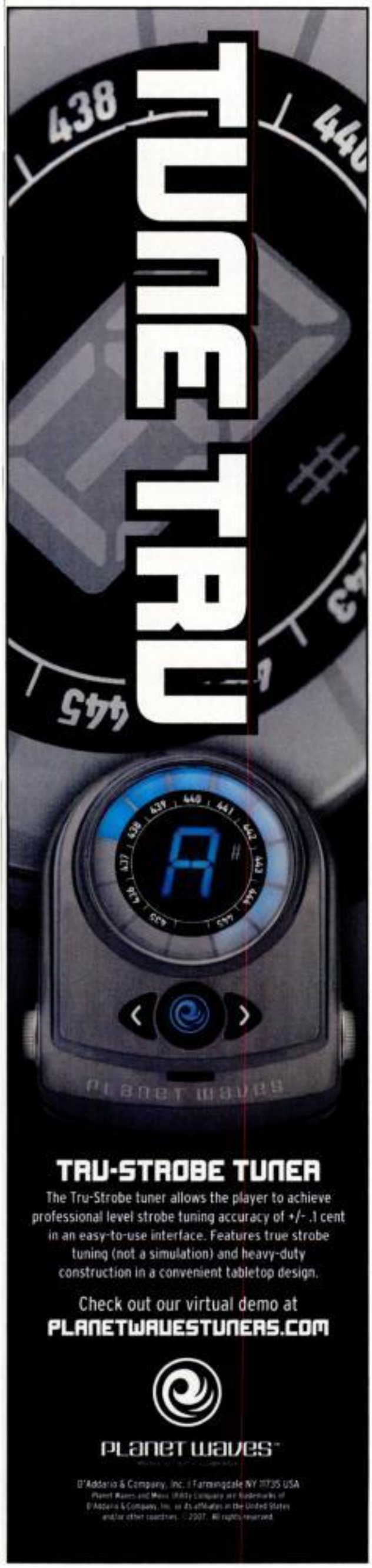
Getting a bass-friendly mix is a challenge, even for experienced studio hands. Your monitoring environment and equipment play a large role in how you perceive the results, so it's a good idea to make several mixes with different levels and EQ settings and then test them in different listening situations.

One last tip: Bass frequencies have a very long soundwave that can't be fully perceived when sitting in front of your speakers. Once you've got a mix that sounds close to what you want, go in another room and listen from a distance. You may be surprised at how much louder the bass sounds.

While we love the sound of a huge bass guitar track, remember the most important thing is to make the instrument fit within the context of the tune. Focus on the big picture, and you'll be happier with the results. Best of luck. ■



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The Epiphone Co., epiphone.com

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List Prices: 10-inch, $74.99 and up; 12- and 15-inch, $79.99 and up
Eminence Speaker LLC, eminence.com



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Divided by 13, dividedby13.com



Phil Jones Bass
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The Phil Jones Bass Suitcase is a 300-watt bass combo with two identical channels, each with a five-band EQ. Other features include an optical limiter, line out, tuner out and extension speaker out. The Suitcase features a quartet of five proprietary PJB Piranha speakers (shown here with 4B extension cabinet).
List Price: $1,249.00
Phil Jones Bass, philjonesbass.com

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List Prices: AXB bass tube preamp, $1,049.00 (MAP, $859.00); AXB 4108 enclosure, $4,199.00 (MAP, $3,549.00)
Forge Bass, forgebass.com



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Fretboard Logic™

Paradigm Shift

1. A term to describe a fundamental change in basic assumptions in scientific thinking. It has since become widely applied to many other realms of human experience as well.

FROM: Thinking the guitar is just another musical instrument and should be approached the same as any other...
TO: Learning that the guitar is unique in the field of musical instrument design and just understanding its interface is a separate area of study.

FROM: "School sucks. My teachers are all idiots and the stuff they teach is boring as hell, so why is this going to be any different..."
TO: This guitar teacher was occasionally the smartest kid in the class, routinely the principal's worst disciplinary problem and almost always the best guitar player in school all rolled in one - uh, sound familiar?

FROM: The daunting task of facing thousands of seemingly random bits information in the form of basic music elements...
TO: A functional understanding of the pattern nature of the fretboard independent of music.

FROM: Strumming a plastic toy in front of a silly game console and pretending to be a rock star...
TO: Taking your guitar and music seriously and putting in the time and effort to learn something and maybe getting an act together to play for real people.



FROM: Expecting it's just another scam, because you've already bought so many other books, CDs and DVDs that didn't live up the the claims in the ads...
TO: Accepting that Fretboard Logic is an alternative approach, and all those endorsements you've been reading all these years are very real, and they are all from people just like you, who were just as skeptical but still willing to take a chance in order to make some progress, and when they did, they took time out of their lives to write in and say exactly what it meant to them, in their own words.

FROM: Rote memorization of the notes on the fretboard and then facing an endless number of tone group permutations...
TO: Building all the chords, scales and arpeggios you will ever need by easily combining music formulas with fretboard forms.

FROM: "It's probably going to be hard for me to understand, and I'm going to feel like an idiot..."
TO: Finding out very quickly that lot of work went into making it easy to understand and even more into making it funny. Don't forget that it was written by a true blue music lover and guitar-playing wiseass - so be bold, and this powerful force will come to your aid.

FROM: "Put this finger here and put that finger there, rinse and repeat a million billion times..."
TO: Precise guitar-oriented descriptions that are easily learned and quickly retained.

FROM: Thinking in terms of multiple locations of the exact same pitches and having to guess which string to look for a note on...
TO: Knowing the notes by first knowing the fretboard forms provided by the tuning.

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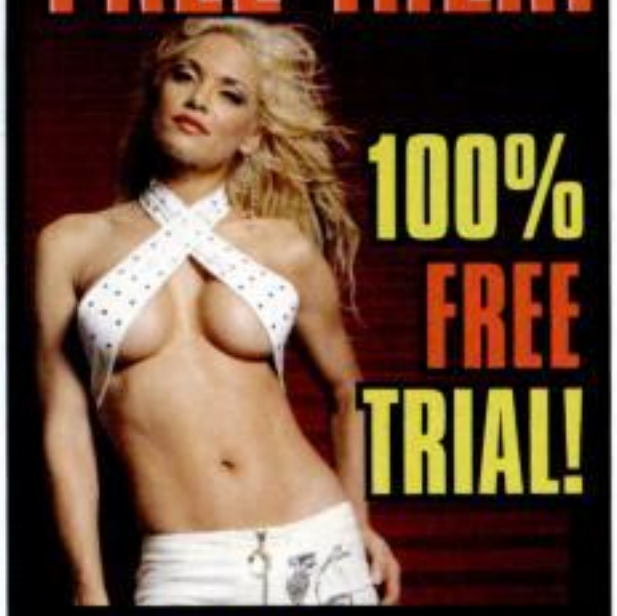
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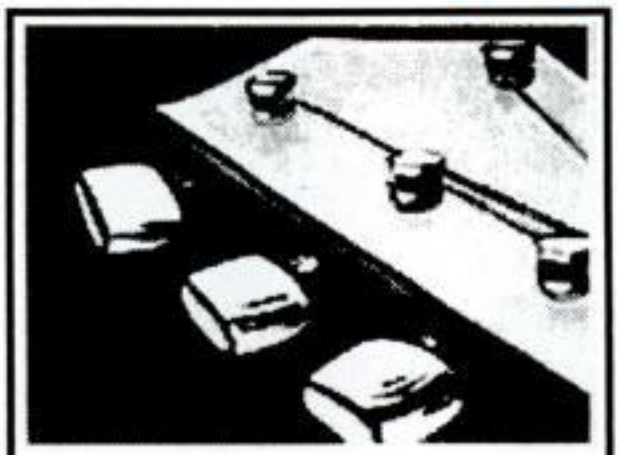
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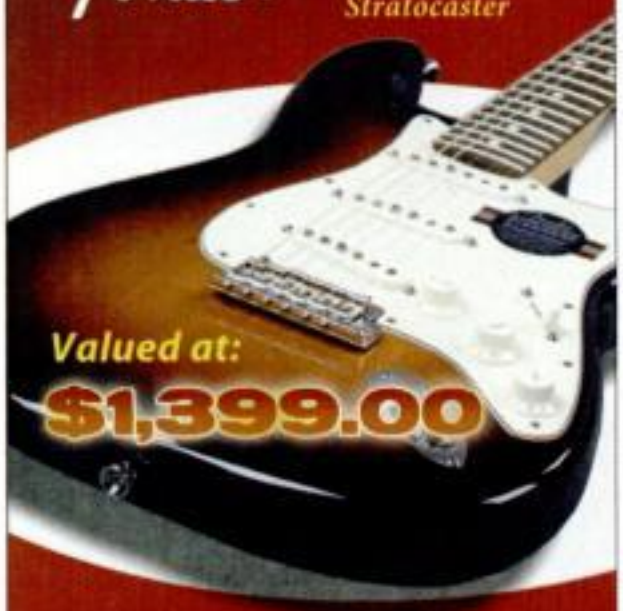
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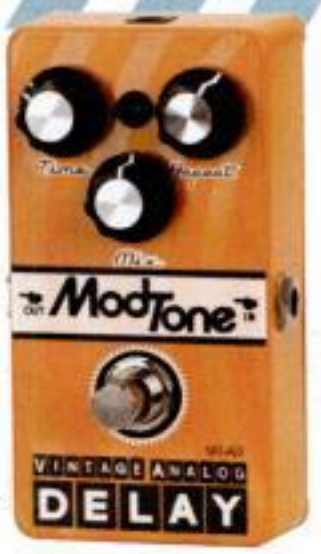
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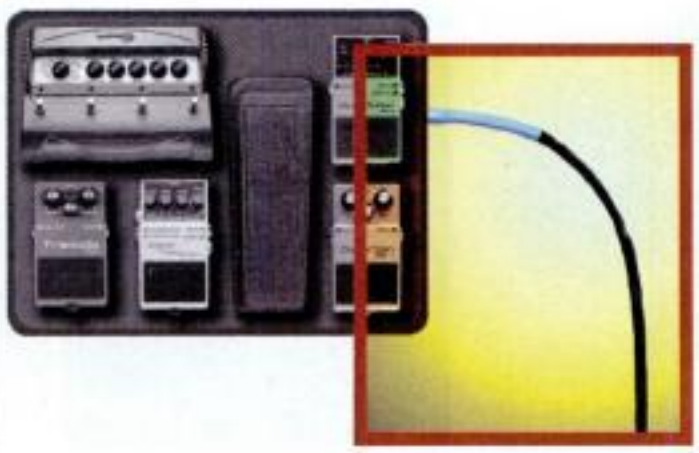
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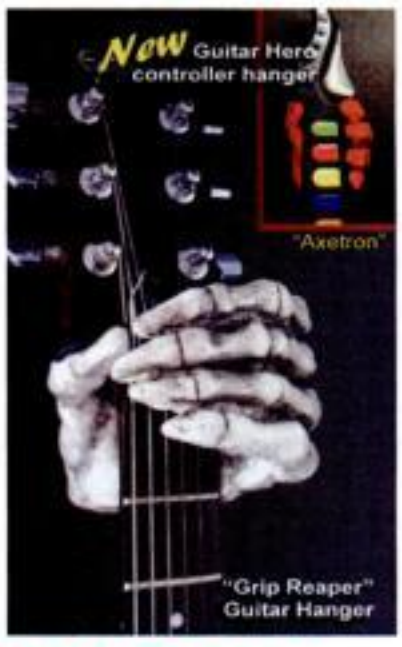
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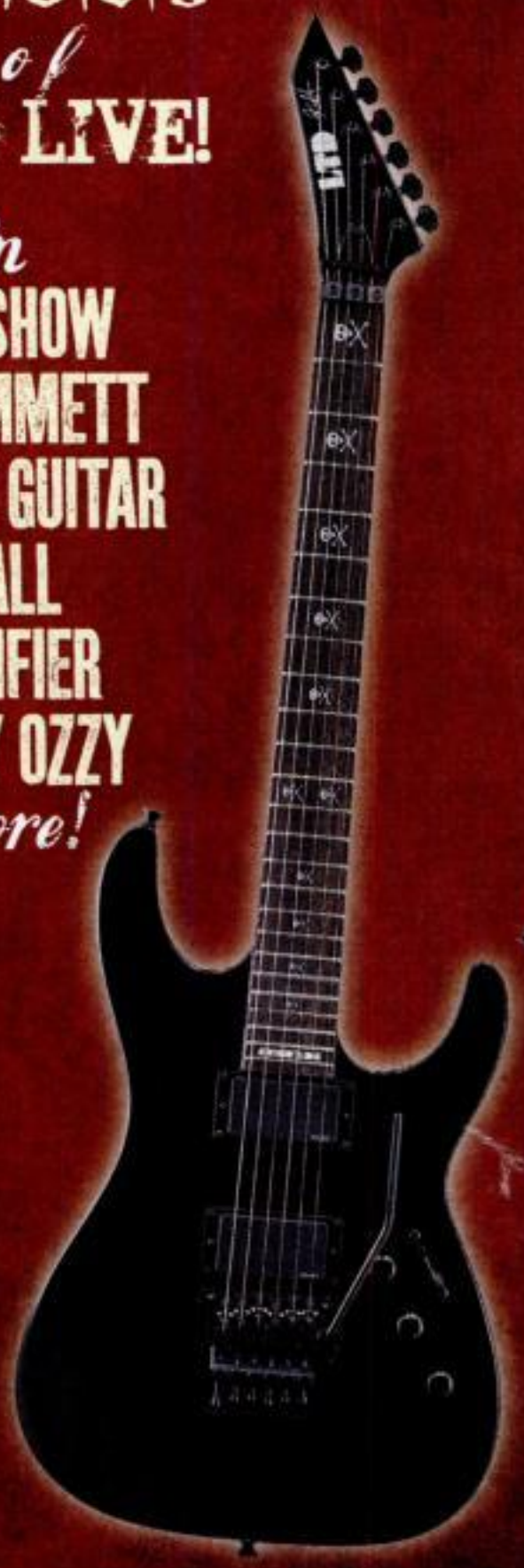
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ESP Guitars, AEG Live, Affliction Clothing, and Randall Amps want to make this a summer to remember for one very lucky person. How? We're going to select one winner who will fly with a friend to Ozzfest 2008 in Dallas, TX on Aug 9th at Pizza Hut Park featuring METALLICA and OZZY OSBOURNE.

THIS INCREDIBLE PRIZE INCLUDES:

- AIRFARE TO DALLAS
- LIMO TO THE HOTEL
- HOTEL STAY, MEALS AND DRINKS
- A CLOTHING PACKAGE FROM AFFLICTION, INCLUDING ITEMS HAND-SIGNED BY OZZY OSBOURNE
- AN ESP KIRK HAMMETT SIGNATURE SERIES LTD KH-602
- A RANDALL RM100KH HALF-STACK AMPLIFIER
- PREMIERE VIP SEATING AT OZZFEST, PLUS ACCESS TO OZZY'S LAIR, A SPECIAL AIR-CONDITIONED VIP ROOM AND BAND GATHERING POINT

Meet-and-greet with METALLICA, plus members of SHADOWS FALL, DEVIL DRIVER, and other ESP bands!

HERE'S HOW TO ENTER:

between June 15 and July 15, 2008, visit espguitars.com and fill out the short questionnaire. We'll randomly select one winner, and notify them immediately. ALL ENTRANTS MUST BE US RESIDENTS 18 YEARS OR OLDER. See the ESP web site for details, rules, and regulations, and good luck!

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A VULGAR DISPLAY OF POWER

THE GUITAR RIGS OF THE STARS

FAR BEYOND DRIVEN

King's X axman Ty Tabor tells how he streamlined his rig and ponders the power of his incredible stubbornness.

By **NICK BOWCOTT**

»DESIGN PHILOSOPHY Ty Tabor could be the poster boy for clean rig design. It wasn't always that way. "I used to have such a ridiculous amount of really bad gear hooked up very improperly through a million different things that were kind of key to my sound," the King's X guitarist says. "But whenever my rig had problems, it was impossible to diagnose it in a hurry, because of the ridiculous signal chain. It became something that stopped shows pretty regularly, so I had to figure a way of streamlining my setup."

Enter the Egnater M4 modular preamp system, two Line 6 Pro rack units and a Randall stereo power amp. "This rig completely solved my problem," Tabor says. "It does exactly what I need with a minmum of components."

»CONTROL ISSUES Tabor performs his own switching using a Behringer FCB1010 MIDI controller. "I go between several amp settings, depending on songs, and I switch between rhythm and lead sounds, too," he explains. "I also use several delay settings and some different types of chorus and rotary effects that are programmed into my two Line 6 rack units—just fairly standard stuff that would normally be covered by three or four normal pedals on the floor. I use the volume control on the board, as well, so that when I switch guitars, I can do it silently."

I'M TOO STUBBORN TO STOP DOING THIS FOR A LIVING."

»FAVORITE PIECE OF GEAR "My favorite piece of gear at the moment is my Egnater M4. It's one of the finest amp rigs I've ever played through, and all of the modules are tweaked by the guru himself, [*designer*] Bruce Egnater."

»SECRET WEAPON "Maybe stubbornness!" he says, laughing. "Simply not quitting is my secret weapon. I'm too stubborn to stop doing this for a living, too stubborn to stop touring, too stubborn to give up regardless of record sales or whatever. That's what keeps me going—that inner drive." ❐

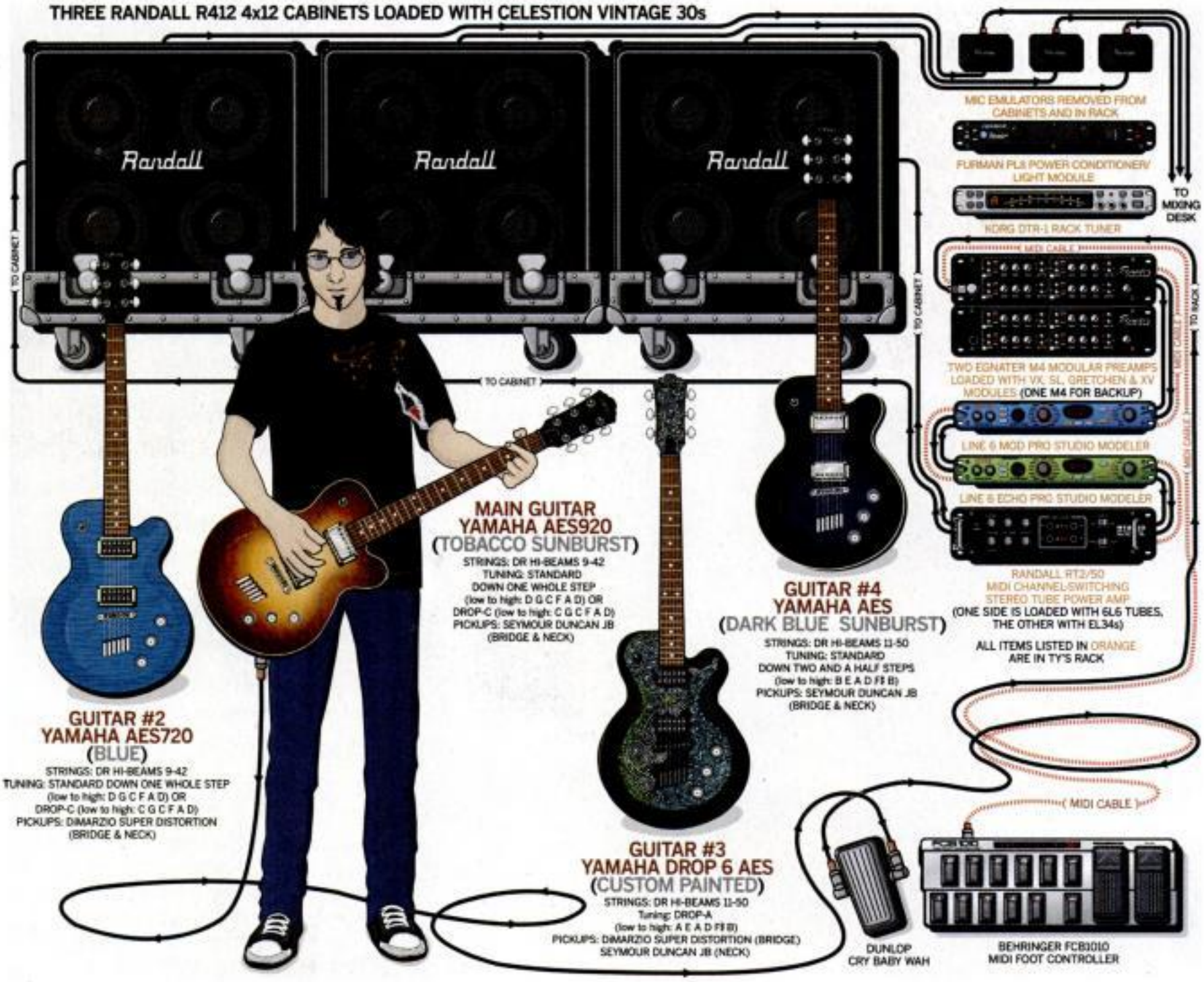
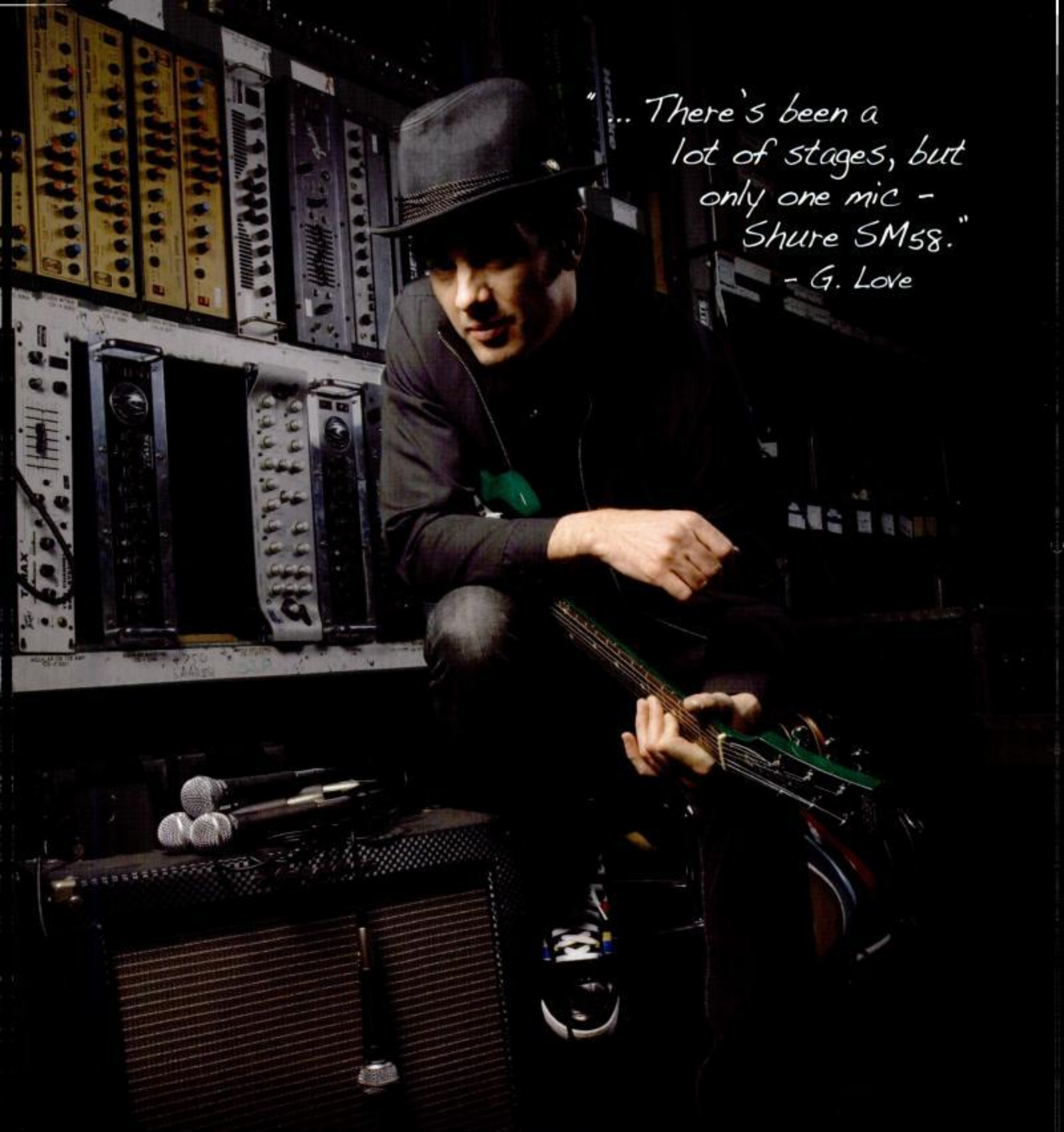


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